discorder

October 2005 that magazine from CiTR 101.9fm

The Burdocks Antony and the Johnsons Chad VanGaalen **Ted Leo** Cardboard Chairs The Feminists **Buck 65** Bumbershoot Son Volt Frontier Index **AIDS Wolf & Seripop** You Say Party! We Say Die! Strung Out Marjorie Faire **Parlour Steps** Vancouver International Film Festival **Canzine West** Tommy Lee John Vanderslice PRIMES The Redwalls **604 Hip Hop Expo** Oasis **Four Tet**

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NO COVER CHARGE

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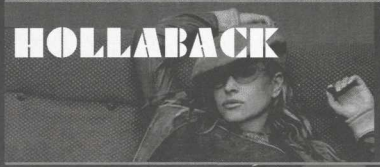

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discorder

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COVER ART
Ashley Cook

Notes to this issue:

This issue was especially pleasant, thanks to a blizzard of fresh volunteers this month we were able to have orignal artworks for many of our features. September is always grand like that. I'd like to thank Phieu, Nicole, Geoff, Karin, Zoë, Ashley, and Andrew for all of your art and help.

Andrew Pommier's calendar, and Ashley Cook's cover are wonderful examples of the power of illustrator, and makes me wish I could draw.

The leaves that blow out of Four Tet's head were all Nicole Ondre, she was amazingly hardworking, and wins the prize for best new volunteer of the issue.

I feel compelled to tell you about the typefaces I used in this issue. The body font is, as always, Century Gothic 7pt; Our Cover and Title font were a last minute selection. Emigre's ridiculously named 'Tarzania' wide. I felt that it complimented the grub on the cover in a way I could never really have planned. The drop caps, in Baskerville are left overs from last issue, and just looked so damned swell that I had to leave them. The Dingbat is Filosofia. A few of you commented on how nice you thought the pullquotes looked. They're gone. I'm sorry, maybe one day they'll be back.

Again, Thanks to the 'Art Squad' for your hard work, you've really brought a lot of inspiration.

Graeme

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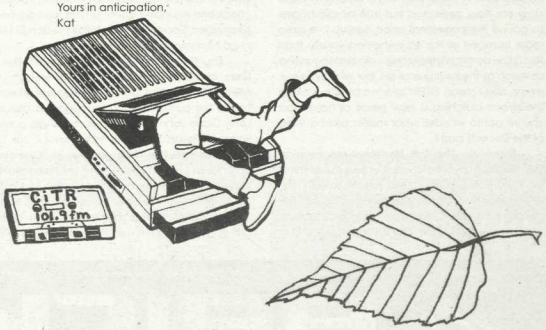
Perpetually Imminent Disaster

This month was particularly disasterous, especially when I was trying to write this column. Therefore, I will say only three things, in ascending importance: 1) Textually Active will return next month. In the meantime, check out our article on Canzine West, the first-ever western offshoot of Toronto's "Giant Zine Fair." 2) We are still looking for an editor. Applications must be recieved by Oct. 15. Email katsiddle@hotmail.com for details. 3) Discorder and CiTR both had an amazing response from the UBC community this September. The station is now brimming with frisky new volunteers, many of whom contributed fantastic work to this issue. I'd also like to thank our pre-existing contributors who stuck by us during the long, boring summer months at a nearly abandoned university. You guys made this another smart issue. I promise that when I am relieved of my post I will suddenly become the fun person you always supsected me to be, and we'll all go for beer. I won't even talk about fonts. D

Yours in anticipation,
Kat



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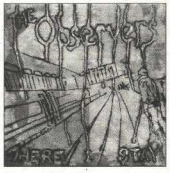

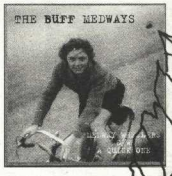

by Bryce Dunn

Is it just me, or did it suddenly become uncool to ride bikes in this city? When I was in Toronto over the summer, everyone, and I mean EVERYONE seemed to have pulled out their two wheelers and put pedal to metal to get from A to B, and that was even in one of the worst heat waves that city has felt in years. Yet even on the brief, albeit scorching days that Vancouver had (of course I'm using past tense because those days are now gone, sad but true as rain begins to pound the pavement once again), I've seen more transport of the four-wheeled variety than two. Now don't get me wrong, I dig skateboarding as much as the next guy or girl, but when you see every, and I mean EVERY second person walking the streets clutching a new piece of hardwood you've got to wonder, what makes bikes a thing of the (recent) past?

Thankfully, **The Buff Medways** are keeping the dreams of cycling alive by writing about them on their recent single, "Medway Wheelers". The three piece from London, featuring of course, the dapper one, Billy Childish, sing and play of their love for a bicycle group Billy's mom was active in in the 50s (That's his mom on the cover, too.) Also featuring former **Prisoner** Graham Day on bass and Wolf Howard on drums, Billy leaves his trademark sneer aside for a lighthearted romp through the streets and alleys with memories of brisk autumn days and unchartered destinations to channel his musical muse. On the flipside, "A Quick One", both figuratively and literally as they charge through **The Who**'s mod pop masterpiece, falsetto vocals in check and pounding drums setting the backbeat. (Damaged Goods, P.O. Box 45854 London E111YX, or go to www.damagedgoods.co.uk).

English sisters of the Medway sound, **The A-Lines**, also have a relatively new seven-inch out, released by the Phil Spector of the new millennia (minus the gun-toting and shocking hair hazard), Long Gone John. He knows good all-girl garage when he hears it, so the ladies knock out two **Kleenex**-meets-**The Kinks** goodies in "One Day" and "Heidi's Head". Singer Kyra (ex-**Headcoatee**) plays both the tease and taunt cards well in her vocal delivery, while other ex-Headcoatee Bongo Debbie plays like her namesake, crash-boom-banging her way through the trebly din of Julie's pawnshop guitar and Delia's hold-it-steady bass end. Definitely a group who realize that skills don't always pay the bills, but still have a damn good time trying to pay the rent. (Sympathy For The Record Industry, www.sympathyrecords.com).

Time to bid a fond farewell now, to one of the current darlings of Portland's always profilic punk rock scene, **The Observers**, as they announced their break up after a recent string of dates along the West Coast that saw them play Vancouver twice in the span of five months. If you didn't see them play then you're a doofus, 'cuz these guys ripped it live, and played some of the smartest punk rock around. Two new songs mark a posthumous end to their all-too-short career, wrapped in a nice hand-drawn, complete with comic book-style lyric sheets sleeve. "Where I Stay" uses singer Doug's penchant for storytelling to great effect while providing a early **SNFU**-influenced backdrop, and "Manipulator" waxes political on the state of affairs on their home turf, bringing to mind **Bad Religion** or **T.S.O.L.** in their prime. Folks needn't have to wait too long before members start other projects, as The Rose City is known for its large pool of talent, so keep a watchful eye out, but keep the needle always locked on these grooves. (Deranged Records, 1166 Chaster Road Gibsons, BC V0N 1V4 or go to www.derangedrecords.com).

Finally we leave on an acid trip with San Francisco septet **The Warlocks** as navigators, steering through your skull to a tune called "Come Save Us" (the first single off their latest album *Surgery*) that steadily builds on layers upon layers of guitar and mid-tempo **Velvet Underground**-style drumming, while "Suicide Note" takes the van and crashes into **Spacemen 3**'s practice space for kicks, leaving a pile of dust and distortion behind. Displaying a mellower, if not trance-inducing state of mind different from past releases, this still puts them near the top of the Jesus and Mary Jonestown Motorcycle Club heap and will have you reaching for the stereo instead of the medicine cabinet when Advil just won't do. (Mute/Birdman Records,www.birdmanrecords.com or www.mute.com for details.) D

Next month, more vinyl madness!

Strut Fret and Flicker

by Flick Harrison

Lee Yoon-Ki's *This Charming Girl*

With a special relentless trundle, the **Vancouver International Film Festival** crawls once again from the woodwork of the universe spreading its cinemagic. This year's biggest news is the spanking new Vancouver International Film Centre with its Vancity Cinema, a welcome addition to downtown after years of shutting-down screens.

First off, let me say that sitting through movies in the new venue is a definite pleasure. I've never encountered such luxuriously big drink-holders, mile-wide seats, endless legroom and double armrests (yes, double! I used one as a desk! And they're padded!). It feels like riding in business class, as one person loudly proclaimed at a press screening.

Though it's a great venue, a few warnings: don't sit in the front row. The super-comfy seat-back design makes it very difficult to scrunch down while looking up, not to mention these seats are pretty close to the screen. WATCH OUT for the wooden riser at the front of the room, three people tripped and landed face-first the first day I was there. And, though I never sat up there, the balcony is apparently much less roomy.

The best film I've previewed so far is Shunichi Nagasaki's ***Heart Beating in the Dark***. Japanese films at VIFF tend to excel at pushing boundaries without abandoning story or substance. This one is no exception. It isn't quite a remake of the same filmmaker's 1982 super-8 epic of the same title (which is also playing at VIFF), made in the intense Japanese super-8 scene of the early 80's, about a guy and gal who kill their baby and then go on the lam. The outlaw-couple genre is taken to new heights as they abuse, fuck and attack one another in grainy intensity. All the traditional questions about gender relationships and cinematic morality are exploded in punk performance here: Is screen-rape real rape? Are murderers worth characterizing? The fact that an old lady walked out of the screening during a very harsh sex scene should tell you: This is a real festival film.

All these questions, plus whether the new, higher-production-value version is a cynical cashing-in on an earlier success, or an attempt to subvert the same, are thrown into total confusion by the addition both of copious excerpts from the original film, plus the original couple playing older, more sober selves, still on the lam and separated for decades. Adding to the ambiguity are self-conscious documentary intrusions about making this new version. In them, the older actor promises to participate in the remake only if he can really punch the actor playing the younger man. "If I met him now, I'd wanna punch him," he says. Are these bits real or staged? There's strong tension as the older guy looks for the slightest opportunity to punch the young actor during rehearsal, and this plays out within the dramatic scenes as well when the four characters finally come together. But as the younger actor says, "That's kind of hypocritical, isn't it? You killed your baby too?"

Finally, the most disturbing thing, to me at least, was the spectacle within the documentary bits of Japanese production assistants bowing to the actors. Hope that doesn't catch on here!

My other favourite was ***This Charming Girl*** from Korea. Slow-paced and realistic, it's the story of a woman facing the kind of ennui you only get from working in a post office. Many filmmakers try to evoke the desperation of modern society, the pointless repetition and social disconnects, but director Lee Yoon-Ki succeeds. The larger world outside the post office is no more than a boring problem. "What code do I punch in for special delivery to Japan?" New people only intrude with lame dramas of everyday life: "Oh my, that's how much it costs? What other choices are there?" Somehow the nothingness of it begins to cook, and when we start to learn Jeong-Hae's life story, we aren't surprised or shocked by the melodramas or her attempts at resolution.

Oh-oh, there's so much to see and so little space to inform you! I think it's important that everyone check out ***The Score***, which is... wait for it!... a dance musical about Huntington's disease! Of course such a production could only emerge from Canada. Locally made by fast-rising Screen Siren pictures and Electric Company theatre, it is one of those films which has to be seen because, well, how could it possibly work!? And if it does work, could you ever forgive yourself for missing it?!

Don't bother seeing ***Paper Moon Affair***, a listless if spiffy would-be-potboiler, and unwittingly-fetishistic time-filler about a Japanese woman abandoned in the woods by her rich husband. Too many weak plotlines, cardboard-thin characters and a general lack of point will possibly be dug by the demillectual class starved for another ***The Piano***. Produced by the gang behind ***Lunch With Charles*** (**Bif Naked**'s film debut), the worst thing about *PMA* is the dastardly attempt to set it in both America and Canada at the same time, with American money, but Canadian mailboxes. Or maybe that's old Canadian money, but new license plates? Subtle hypertextual engagement or simple marketing cynicism? You decide. One shouldn't have to be distracted by such things during a film.

Other things you should check out are: Clement Virgo (***Rude***)'s new feature ***Lie With Me***, and Deepa Mehta's new ***Water*** (sequel to ***Fire***, ***Earth***, but not ***Air*** for some reason). ***C.R.A.Z.Y.*** is a Quebec box-office hit, and you should **ALWAYS SEE** Quebec box-office hits. See you on the other side!

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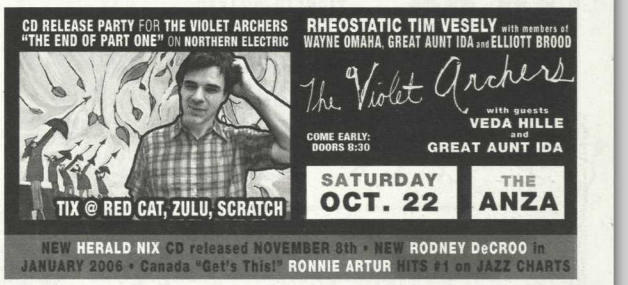

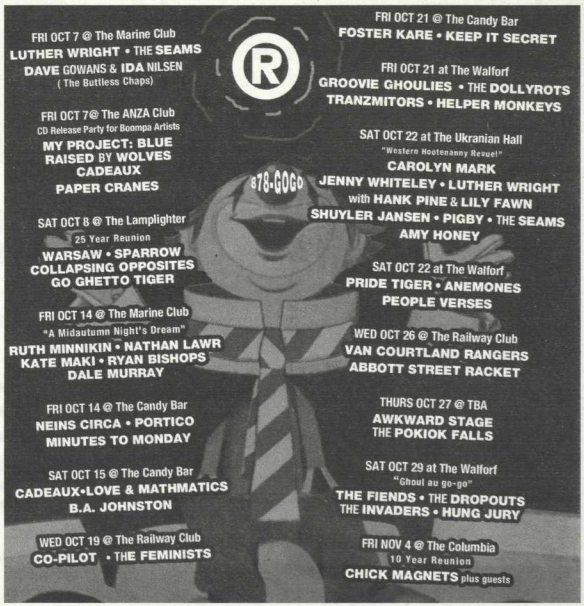

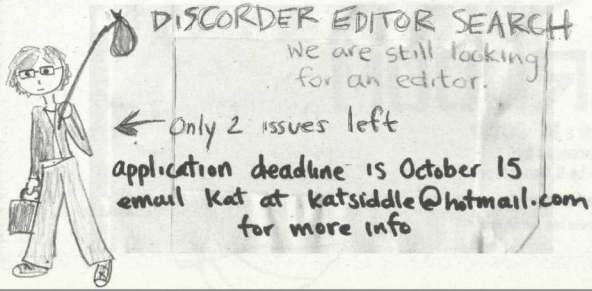

INTERFÉRENCE

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Four days of sonic hedonism

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	4:00PM-6:00PM JAM WORKSHOPS	4:00PM-6:00PM JAM WORKSHOPS	
7:30PM FRED FRITH FREE ARTIST CHAT	7:30PM DIANNE LABROSSE & JEAN-PIERRE GAUTHIER	7:30PM MAGALI BABIN & JOANE HÉTU	7:30PM NORIKO TUJIKO FREE ARTIST CHAT
8:00PM FRED FRITH	8:30PM SCHAEFER FREE ARTIST CHAT	8:30PM FRITH & VAN DER SCHYFF FREE ARTIST CHAT	8:00PM MORCEAUX DE_MACHINES (AIMÉ DONTIGNY & ERICK D'ORION)
9:00PM MAGNANENSI & LABROSSE FREE ARTIST CHAT	9:00PM PIERRE TANGUAY, BERNARD FALAISE, DYLAN VAN DER SCHYFF & RON SAMWORTH	9:00PM KLAXON GUEULE (MICHEL CÔTÉ, BERNARD FALAISE & ALEXANDRE ST. ONGE)	9:00PM MORCEAUX DE_MACHINES FREE ARTIST CHAT
9:30PM FRED FRITH, PIERRE TANGUAY & JEAN DEROME	10:00PM LABROSSE FREE ARTIST CHAT	10:00PM BABIN & HÉTU FREE ARTIST CHAT	9:30PM NORIKO TUJIKO
	10:30PM JANEK SCHAEFER	10:30PM FRITH & ENSEMBLE	
WEDNESDAY 19	THURSDAY 20	FRIDAY 21	SATURDAY 22

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You say Mix! We say Tape!

It's hard to write about You Say Party! We Say Die! Not because there's nothing to say about them—these Vancouver dance punks have been doing well for themselves lately—but because those exclamation marks are damn hard to punctuate around. Nevertheless, we are compelled to tell you that their brand new LP, *Hit the Floor!*, came out two weeks ago and is already number one on the CiTR charts (it also garnered a favourable review from notoriously difficult-to-please pitchforkmedia.com) YSP!WSD! are currently touring Canada, and will return triumphant with gig on October 14th at Lamplighter. Word is they are competing in this year's Shindig!, held every Tuesday night at the Railway Club. With the sudden buzz around *Hit the Floor!*, they can't be anything but serious contenders. They haven't let all the attention get their heads, however, and sweetly sent DISCORDER this month's Mix Tape, composed of their favourite songs, and songs by their favourite local bands.

You Say Party! We Say Die! are:

Becky Ninkovic:	lead vocals
Stephen O'Shea:	bass guitar
Krista Loewen:	keyboards
Jason Nicolas:	guitar left
Bruce Dyck:	hot beatz
Derek Adam:	guitar right

Side One

Krista:	
Polysics	Go Ahead Now!
B-52's	Private Idaho
Velvet Underground	Sweet Jane
Becky:	
Goldfrapp	Twist: Jacques Lu Cont's Conversion Perversion Mix
Do Make Say Think	Hurray Hurray Hurray
cLOUDDEAD	track 7
Stephen:	
Frodus	The Awesome Machine
Death from Above 1979	Black History Month
Labradford	WR
Family:	
Cadeaux	The Rest of the Story
Fun 100	Hot Popular Girl
The Doers	Mr. Well-To-Do/Found a Find/Uncle Sam and His Friends/The General

Side Two

Bruce:	
Jimmy Soul	If You Wanna Be Happy
Squareheads	V-Boat Attack
Weird Al Yankovic	Dare to be Stupid
Jason:	
Frodus	Explosions
Paperchase	Lenny, What's Gotten Into You?
Pelican	Mammoth
Derek:	
Naked Raygun	Giveaway
the Replacements	Takin' a Ride
Rikk Agnew	O.C. Life
Friends:	
Raised by Wolves	Rats are Gonna Ride
The WPP	Join the Fun
Sean Wesley Wood (and the Vancouver Vipers)	You're the One

D

CiTR 101.9 FM presents... the longest running music battle in Vancouver

SHINDIG

OCTOBER LINEUP

4th — Andy Collins, Hot Loins, The Belushis

11th — The Hunter Cometh, Peter Le Grande, Elias

18th — The Smokes, The Weather, The Woods

29th — Romance, CRAN, Tomster

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* Bands subject to change.
For the latest schedules and results, visit:
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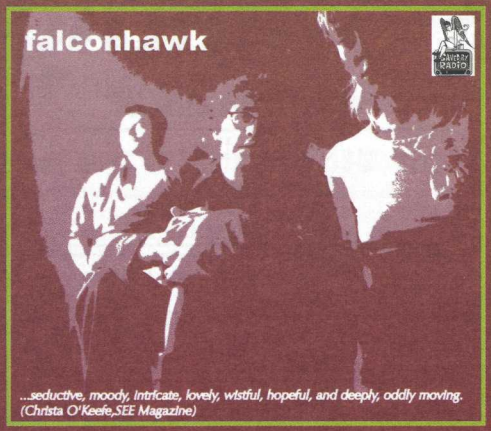

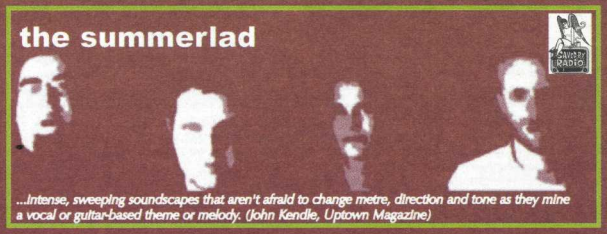

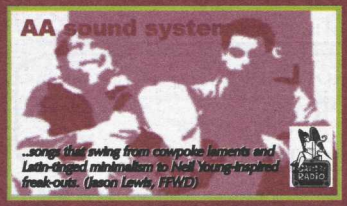

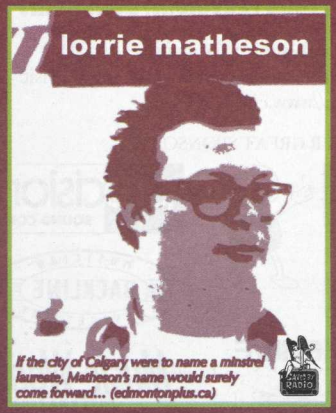

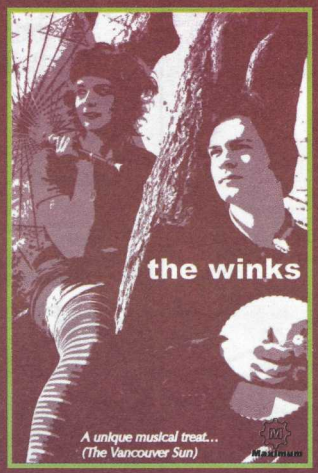

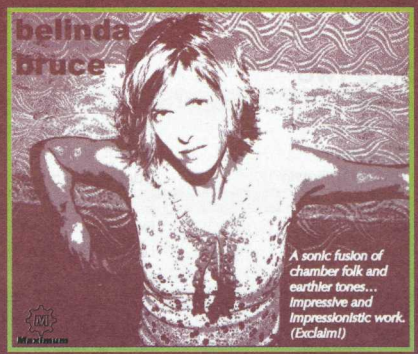

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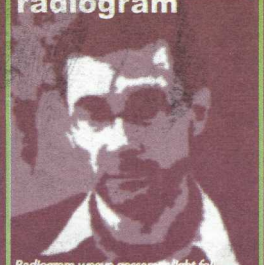


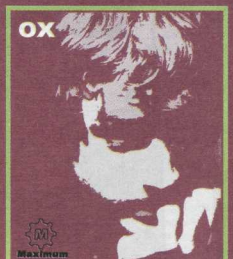
Radiogram weave gossamer-light folk-country strands around a weary, languid core, like the ghost of some Appalachian folk band playing mournfully on the breeze. Streams of impossible sadness. (The Metro)

julie doiron

Fellow Canadian songwriter Leonard Cohen once titled an album Songs from a Room. Montreal-based Julie Doiron apparently took up residence there and removed whatever furniture was left behind. (Rolling Stone)

endearing

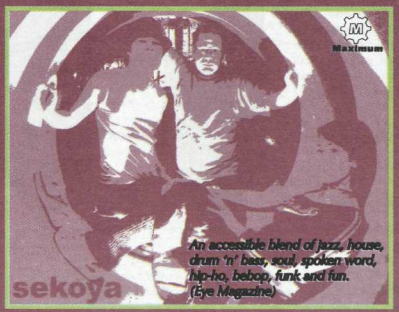
ox



Maximum

Dust Bowl Revival is equal parts rollicking adventures and confessional love songs. A Canadian Indie icon in the making. (Touch, BATH)

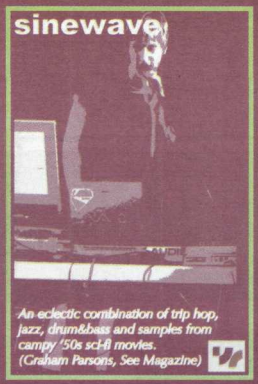
sekoya



Maximum

An accessible blend of jazz, house, drum 'n' bass, soul, spoken word, hip-ho, bebop, funk and fun. (Eye Magazine)

sinewave



An eclectic combination of trip hop, jazz, drum&bass and samples from campy '50s sci-fi movies. (Graham Parsons, See Magazine)

jonathan inc.

A glittering collection of downbeat indie-pop jewels. (The Georgia Straight)

endearing

killbeat music
435 west hastings street
vancouver bc v6b 1l4
www.killbeatmusic.com

vinylrepublik
723 warsaw ave
winnipeg mb r3m 1b6
www.vinylrepublik.com

Tear Out Live Guide!

Saved by Radio shows:
Thursday, Oct 20 at the Railway Club
9 pm - Vailhalen
10 pm - Falconhawk
11 pm - The Summerlad
Friday, Oct 21 at The Lamplighter
Lorrie Matheson and the Brass Tacks

Endearing shows:
Thursday, Oct 20 at the Media Club
10 pm - Jonathan Inc.
11 pm - Radiogram
12 am - Ox
Saturday, Oct 22 at the Media Club
Julie Doiron:, 7pm to 9pm

Maximum shows:
Thursday Oct 20th at the Railway Club
12 am - The Winks
Thursday, Oct 20 at the Media Club
12 am - Ox
Friday October 21st at Torchy's
11 pm - Sekoya
Saturday Oct 22nd at the Railway Club
10:35pm - Belinda Bruce

Vinyl Republik show:
Saturday, October 22 at the Railway
Rare live performance by Sinewave
at the Killbeat after party.

Killbeat after party:
Saturday, Oct 22 at the Railway Club
1am to 2:30 am
Special Performances by these
Endearing, Killbeat, Saved by Radio
Maximum and Vinyl Republik artists:
Ox, AA Sound System, Lorrie Matheson,
Sinewave, Julie Doiron, & Octoberman

Venue Addresses:
Media Club - 695 Cambie Street
Railway Club - 579 Dunsmuir Street
Lamplighter - 210 Abbott Street
Torchy's - 1033 Granville Street

endearingrecords

killbeat music

Maximum

vinyl republik

Do it your own damned self

from the Seam Rippers Craft Collective

By Gaile Anderson

This month we are proposing a very practical project called DIYI, Do It Yourself IKEA I am sure most of you have moved once or twice in your life, and some of you are chronic, so you are familiar with that endless pile of boxes waiting to be thrown out. Stop. Do not throw this ingenious material out just yet. Put it to good use by turning it into foldable chairs for your impromptu dinner guests. Cardboard has been around since the 15th century and invented by the Chinese as a packing material. The official cardboard box was patented by an American, of course and improved upon in 1890 by another American who added a waving middle layer between two liner sheets on both sides. This is the corrugated cardboard that we know and love today.

In my search to find the best design for this project, I tested a few Internet finds made by a bunch of international designers. However, the winner comes from a book called *Nomadic Furniture*, by James Hennessey and Victor Papanek . It can be found in the Vancouver Public Library or in the "You Say You Want a Revolution" 60s and 70s exhibit in the Vancouver Museum.

This chair is completely collapsible, does NOT employ any glue, nails, or fasteners, and is NOT held together by sheer will; although, you may need some to get started.

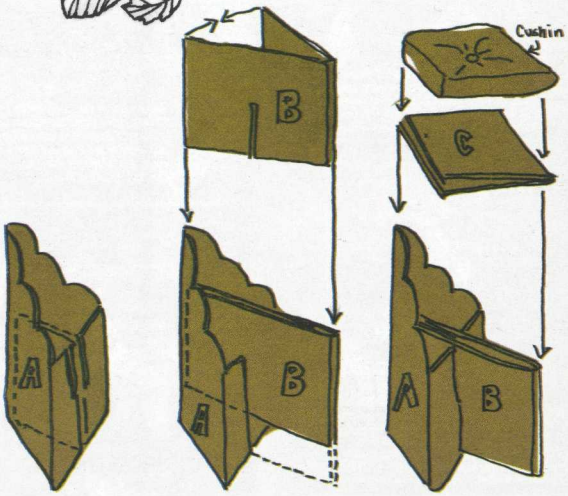
Choosing cardboard that is big enough for this project might be hard. This is where big IKEA boxes come in handy. If you do not have any at hand then maybe your neighbour has some left over from their shopping spree that you could offer to "recycle" or you could purchase some, but that goes against the whole notion.

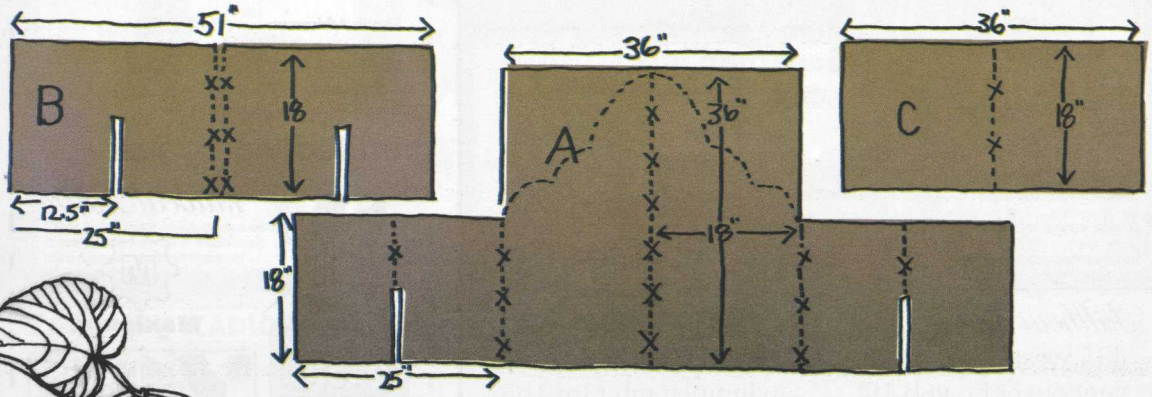
Cut out the pattern from single corrugated cardboard. Score the board along the —x— x—x—, but don't cut all the way through. The scoring will help you get cleaner folds. All the slots are as wide as the cardboard is thick, and are 9" in length.

At this point you may want to add some personal touches by cutting out the shaded area into a shape or covering it with wrapping paper or adding a doily. Do whatever you want, but remember: if you want to hide the chair under your bed and reuse it at some point, keep it simple.

Follow the pictures below to assemble. Fold part A in thirds and insert part B into the slots. Fold part C in half and lay on top of A and B. Add a cushion for comfort. Voilá!

Don't forget to join us for our Diorama-rama exhibition at the Seamrippers Space. October 8th till 29th. 436 West Pender.





604 Hip Hop Expo

45s and Flow

by Zach Goelman

Popular culture is flooded by a dizzying amount of hip hop. As light reflected through a prism, the multitude of colours and expressions can be overwhelming, and by attempting to view everything at once, the myriad blends together into a uniform whiteness, monolithic and uninteresting. Yet by studying hip hop as a whole, the individual facets of the art form become more apparent: the cut of this crystal contains song, poetry, dance, turn-tabling, graphic art, and more. Much of the hip hop we hear is an amalgam of these different specializations, blended just enough that the final product can be sold, usually wrapped in an exciting package of sex and violence. Credit to Sean Lala and the people at Spectrum Events, then, for creating the 604 Hip Hop Expo, an event that celebrated the artistic differences within hip hop.

Rooted in the depths of musical expression, hip hop emerged as a celebration of urban and modern art. From the greatest talents of jazz, be-bop, and scat, the pioneers of hip hop drew the method of improvising on a single arrangement, gospel rhythms, soulful funk bass lines and much of the introspective retrospective of blues musicians. The children of the baby boom, the first generation of hip hop, were the first generation to grow up with libraries of contemporary music in the household.

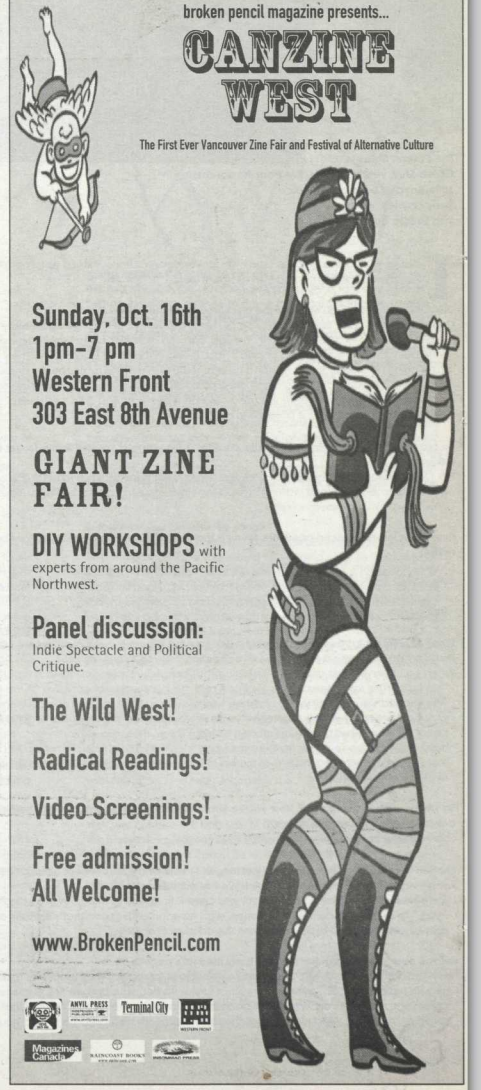
By rooting through record collections, hip hop was conceived and expressed from atop the art of earlier musicians. This was displayed by the Expo's first event, an eve of turn-tabling by deejays J-Rocc and Peanut Butter Wolf. Both acclaimed producers (J-Rocc of the Beat Junkies, and P.B. Wolf of Stone's Throw Records) were billed under a specific challenge: they would play only 45's. By limiting themselves to 7" vinyl, they displayed their nimble-fingered skill in mixing in fast-moving singles, which they did tirelessly. Foremost, however, their choice of vinyl harked back to the first recordings to inspire and infiltrate hip hop. That night, Atlantis was filled with 70's T.V. series theme songs that cut into heavy horns and James Brown samples thick with suspenseful pitch.

The only falsehood propagated in the flier for the J-Rocc/P.B Wolf show was that it was "deejay battle." If only conflict was always so cooperative. The duo were collaborating to fuel the crowd's appreciation, taking turns on the tables, tapping each other out when one felt he had the perfect track to follow the current song. P.B. Wolf added his love of Blue Note jazz recordings to the mix. Then sliding the fader between Hancock and Motown, seemingly for the benefit of the crowd, they included many of the original songs that top-40's hip hop samples in its hooks and choruses, allowing many in the audience to "recognize" their favourite hits in the work of artists 30 years ago. The atmosphere of the party only grew in intimacy, until the deejays pulled out what is arguably the greatest crowd pleaser: the reggae, reminding all the fans of their favourite moments of bud, beanbags, reeds, and Ché. The party-starting hosts pushed the dancers past 1:30 on a Sunday night for an incredible opening to the Expo.

Richard's on Richards hosted the next night's activities. If Monday's performance illustrated hip hop's roots from the bottom of the record stack, Tuesday's display promoted the art form's present from the top of the stage. Hip hop as a vocal performing art begins with a mouth, a mind, and a microphone; the end is to both interest and entertain a crowd. The vocal style of rapping, with its quick pace and emphasis on wordplay, makes it difficult to display to audiences of thousands, but ideal for the intimate atmosphere of a club like Richard's on Richards. Emcees Aceyalone, One Be Lo, and Bokue One rallied the crowd, delivering intelligent, playful performances without the image-heavy promotion associated with more glamorous names. By first mixing with the crowd and then taking to the stage, the night felt like one of collaboration. These emcees in particular are known for their creativity and lyrical mastery, having participated in many different collectives and projects. Aceyalone has to his name both Project Blowed and Haiku D'Etat along with his solo work. All are highly credited, and he truly swayed the Vancouver fans.

The hip hop Expo went from turntablists to emcees and back to DJ's as Richard's on Richards was followed the next night by DJ ?uestlove. Ahmir "?uestlove" Thompson is known as the bandleader and co-producer of The Roots, hip hop's darlings of originality and authenticity. In between working with The Roots and producing songs by many different artists (from John Mayer to Christina Aguilera), ?uestlove tours as a solo DJ famous for playing crowd-pleasing party jams. As ?uest took to the booth with his signature afro, he plugged his turntables into his iBook. The glowing apple and the white plastic frame radiated in the black lights of Atlantis, giving the laptop an almost divine glow as Thompson queued songs up on the screen and then mixed them manually out onto the dance floor. The crowd was drawn largely because of ?uestlove's status as one of the key architects of the legendary roots crew, a veritable Guggenheim of contemporary music. Beginning with Ray Charles' "I Got a Woman" and mixing it into Kanye West's "Gold Digger," ?uest set up his formula for the evening: original soul sample into popular hit song. Additionally, he seemed focused on reminding the crowd of when they first fell in love with hip hop, spinning the Beastie Boys and the Fugees. He lingered on a few bands, namely A Tribe Called Quest, De La Soul, Outkast, and the Beatnuts. The crowd not only felt entertained, they almost felt honoured: longtime favourites such as the Native Tongues were finally getting played on the dance floor. Ultimately, ?uestlove was tying together the roots planted on Sunday with the lyrical display seen at Richard's on Richards.

Hip hop wanes and waxes in this Pacific Northwest town. Larger acts blow into town, eclipsing the slim crescent of local talent that rises at weekly venues like Lamplighter's Monday Night Live. The shows at Lamplighter, while vibrant, are fickle like this autumn weather: sometimes beautiful, sometimes miserable, a blend that Vancouverites have learned to endure and even enjoy. In the cycle between the local regular shows and the large, GM Place concerts, truly mid-range hip hop brings a strong attraction to lovers of the art form. This "mid-range," a category lacking a lustrous name, encompasses all the music that has risen above the underground yet remains hidden just beyond the radio hits and MTV. Those who broke into this mid-range reside on the dark side of the moon, just beyond the spotlight, occasionally peeking out to feature on a bigger star's album or even, as The Roots did in 1999, to win a Grammy. The music produced by this group of artists (who are grouped here only by their level of fame, and not necessarily anything but) is widely celebrated by the aficionados who follow threads of talent back to the source, and are generally unsatisfied with the mainstream material produced by much of the industry. Thanks to the people at Spectrum Events, Vancouver receives the quality talents of this diverse and vibrant group of artists. D



The Parlour Steps'

Productive Pop

The Parlour Steps are:
Caleb Stull: voice, guitars, keyboards, percussion
Julie Bavalis: bass guitar, voice
Rees Haynes: guitars
Rob Linton: drums

By Jeff Helm

I met up with Caleb Stull, the lead man for Vancouver's Parlour Steps, to talk about his band and their music. For the most part, this is how it went...

DISCORDER: So first of all, what are the backgrounds of the players?
Caleb: Well Rees, Rob, and Julie actually all met in jazz school at Cap College. Before Cap, Rees was a metal guitarist, so he lends a bit of an edge. Rob, the drummer, hadn't strayed much into any other zone but jazz. Julie, while being trained in jazz, is also in the band Eldorado, so she's got a real roots thing going on as well. She plays stand-up bass really well and the roots-country angle also influences her singing. I actually come from an indie-rock background, started a couple indie-rock punk bands in Victoria; just kinda adolescent, fuzzed-out stuff. Rees, Rob and Julie's schooled, refined, studied backgrounds are a real nice balance to my crass punk sensibilities.

So are they basically toning down your craziness? Do you find yourself trying to get them to be less refined?
No, I think the jazz gives them great ears and allows them to be sensitive to what else is going on. So in terms of collaboration and working on stuff together I couldn't ask for better musicians. It's amazing how they pick up on ideas so quick.

One of the things I noticed about the sound is that you're about as dense as you can be for being pop music.
Did you see us with the violin player? It was even worse, or even better, depending on your point of view. We had two melodic instruments, guitar and violin, plus me playing rhythm. So it was actually nice when we left that behind because we had more space to fill up. We could kinda stretch out a little bit more.

What do you think has been changing from your first album to your most recent album, *The Great Perhaps*? Do you sense a progression or a direction that you're moving into?
When you hear the first album the first thing that definitely comes into mind is that deadly moniker, "eclectic." The songs seem a bit disjointed and the band was not cohesive at the time. It was me writing and then some different musician taking on the songs and working on them in a disjointed way. So there really wasn't a cohesive voice, it was really fragmented. The second album got a lot better. We concreted our line-up, started to find a voice. There was still some fat to trim and I think we have finally gotten to a place where the voice is refined and a little bit more pure. Those elements that we were playing around with in the first record and the second record are still there, but it seems to be a lot more cohesive.

So where are you going now? Now you've trimmed the fat, now you're more cohesive...can you give any foreshadow to the next project?
Shorter songs, get them in under two minutes. *[laughs]*

Shorter?! I would have thought you'd get longer! I'm thinking epic concept album. You're not going to keep your jazz musicians around if you have two minute songs.
I find it interesting to throw jazz musicians into constrictions. Say to them, "We're going to do the verse once, we're going to do the chorus once, we'll have an ending and that's it, that's all you get." You know, it's a challenge. Either that or lose the constraints entirely...

Do you ever just let it go? Just say, this is my idea let's run with it?
Yeah absolutely. Before it gets performed or produced for record, we'll usually try to refine and come up with a plan musically, but there are spots where it's nebulous and we fill the space with whatever comes out. And that is exciting, that is good stuff. In fact I used to do a lot more of that with a different group of musicians, we'd just get together and improv for hours and hours and hours. It gets really trance-like and really cool and that definitely informs the more structured pop writing. I wish I could get more time with my current group so we could be exploring more of that.

The reason I ask these things is I'm also curious to know if you're bandmates, since they come from jazz backgrounds, feel constricted.
That's a good question, I should ask them that. Well, I think they are realistic about how efficient we need to be with the time that we have together. There is a part of me that wishes that we didn't have to intellectualize these songs and didn't have to talk about verses and choruses and decide where to go with it, because that stuff could come out of just jamming. But that's a lot of time—we're talking a couple days a week, hours of getting drunk together, exploring all those other regions. But we just can't do that, it's just not possible for us. In a way the pop structure affords us a roadmap, a beacon to keep us productive. Most musical forms are constructive, especially classical. My mom was a classical musician, so I grew up listening to a lot of classical. [Classical musicians] work their ass off to perfect the form, perfect the delivery and then, THEN they get to express themselves, THEN they get to try to inject that stuff with some sort of expression. Something about that concept always attracted me, even though it was constrictive...finding expression within confinement.

Plans for this album?
Going to get a tour going before Christmas, going down the US coast. After Christmas we'll tour across the country. We've been somewhat Vancouver-locked before this, but now with the new membership, it's opened up, so we're into getting out there and hitting the road.

Do you think you're going to survive it?
Julie, the bass player, has been on tour, but for a while there I was the only one in the band that had been on tour...and...and...I didn't want to do it, man! I didn't want to go back out there. I'm sure there will be tensions, but I think we all possess the skills to get through it. We communicate pretty well, we like each other, respect each other...that's a basis for hopefully surviving. If you want to make a go at this, you got to hit the road, you got to get out there and hit some fresh ears. D

Buck 65

Once had a radio show, has a Bachelor of Science, and is only interrupted twice.

by Jordie Sparkle

When Buck 65 came through town I was graciously allowed to meet up with him before the show. We were all set to meet in the Pit a few hours before he had to go on. I was going to buy him a drink, but found out that he didn't drink while researching for the interview. So I bought him a cookie.

DISCORDER: I hear that you used to host a radio show. What was that like?

Buck 65: Well, to go right back to the beginning, when I was growing up in Nova Scotia I lived in a real rural kind of place. I can remember when I was a kid and really into music, radio was really in a pretty bleak state of affairs out in my part of the world. I would listen to CBC sometimes. They would have some interesting programming here and there, but in terms of hearing any interesting music, hip hop or whatever, I couldn't hear anything on the radio at all. Then I discovered that there was a college campus radio station from Halifax, but their signal didn't quite reach all the way out to where I lived. I wasn't really willing to accept no for an answer though. I figured if I was really crafty with antennas and really maximized my possibility for reception I might be able to get it. In the end the best solution I could figure out was to take a portable radio, a big antenna and extend it as much as I could and then climb to the top of a really tall tree. Honest to goodness this is what I would do. On Sunday there was a program I particularly didn't want to miss so I'd sit in a tree for two hours and listen to this radio show. I loved it and it was great that I got to hear these interesting songs, but after awhile... after I'd gotten a feel for the station, it occurred to me that I had a big record collection and a lot of knowledge about the music I liked.

How old were you then?

Oh, 16 years old. I thought, "Heck I could probably do a better show than some of these guys that I'm listening to." So I was really nervous, but one day I walked up to the radio station, and I said "I want to do a show." And they said "Well... you have to prove you really want it." So before they put me on the air they just kept me around doing all sorts of dirty work, picking up garbage, things like that, painting and what not. Finally I got my start the same way a lot of people do, doing all-nighters, being on the radio for six hours straight. In the very, very beginning I played a little bit of everything, really. I played lots of funk music. I remember if I was tired or needed to use the bathroom I'd play a nine-minute long Parliament song, and I'd go to the bathroom. Then when I got my own regular slot during primetime I had a pretty much strictly hip hop show. I did that for years and years and years. That was called The Basement and it had a really educational bent. I really wanted to talk a lot about the history of hip hop music.

You mean hip-hop from back in the '70s and '80s?

'70s and '80s, yeah. I was a member of Afrika Bambaataa's Zulu Nation so I wanted to do a lot of preaching of the stuff I learned being a part of that. I wanted to play a lot of real underground kinds of music, so around '96 I made it a strictly independent format. Then a few years after that it became open format all over again.

And you did that radio show for...?

About 11 years in total.

Did your career start to take off then?

Yeah, that's exactly right. I started to do a lot of touring, missing my show a lot and having to get a lot of other people to cover for me. Eventually I realized that I was hardly able to do it. So it was really sad, but I had to give it up. I loved it and I miss it I'd love to get back into it one day.

So back in the days of *Vertex* you had a song called "Bachelor of Science". Do you actually have a Bachelor of Science?

Yes, I do. I studied in the Science program at University in Halifax. I took a lot of English as well, probably enough to be a double major, but I didn't have the uh-

Credits?

No, the smarts. I didn't even think to declare it that way. I went to school for about five years, taking it kind of light. I don't think there was ever a year where I took a full course load. But, when I was writing that song I was kind of lonely and it occurred to me that I had the idea of bachelorhood down to a science. So there's a double meaning there. It's funny, when I look back at a lot of the material that I used to write; when I was in university you could see that my education was really informing the music that I wrote. A lot of the things I was studying would make my way into my music. It's good that even though I don't use my degree in a practical way-

It still affects the way you think?

Yeah, absolutely. I'm really glad for that experience even though it didn't turn out the way a lot of people intended.

So awhile ago, on your web site, you said that you intended to retire "The Centaur". But every time I've seen you play you've played that song. In fact, most recently when I saw you at Coachella, you not only played it, but you had completely redone the song. What's the story with that?

Well I have a complex relationship with the song called "The Centaur". It's an important song in—I don't want this to sound too pretentious—in my legacy. I can't really ignore that. I had sort of an eye opening experience just after the time where I said I was going to retire the song. I went and saw Lou Reed live. I was really excited about it. I'm a big Velvet Underground fan, and I was like, "Whoa, here's my chance to see all these great songs... hopefully." Because he also had a new album out then and one that wasn't all that... great. So I thought, "One of two things can happen here: he could play only songs from the new album, which would be interesting enough, or I'll get really lucky and I'll get to here some of those great old songs." As it turned out he did one new song and the rest were all these old songs. So I thought "How great. What a fulfilling experience for me to go a get to hear all these old Velvet Underground songs," which made me think, "Hey, wait a minute." It made me realize that you've got to give people what they want. So it made me go back and change my mind about retiring a song like "The Centaur". I'm glad I had that experience and I will say that I reserve the right to change my mind. I think you need to be able to reserve that right.

Is that why you remade the song?

It helped to redo it. Maybe this is a little bit blasphemous, tampering with the past, maybe you should let sleeping dogs lie, but I kind of felt like "The Centaur" had the potential to be a good song, but it wasn't. I had a good idea. I mean, if you listen to "The Centaur" as it exists on *Vertex*, it barely qualifies as what any kind of musicologist would call a song. It's a loop with some lyrics over it. There's nothing really going on. It's not even music that I wrote.

I've really endeavored to up my game a lot more than that in recent years. So I wanted to go back and rescue what I thought could be a pretty good song and make it something that was all my own. My label in the US was asking for a retrospective album so I thought here's a chance to look over the song. Really whip it into shape. So we wrote our own melody and gave the song a lot more structure. I think we were actually able to rescue it and make it into a real song. I think it breathed new life into it. Made it interesting again for myself which is maybe a bit like George Lucas tampering with *Star Wars*, and I can recognize the...

Desire?

Well yes, but also the bad side of tampering with things. I can hear the pleas of nay-sayers on that one. Maybe I'm just too obsessive-compulsive when it comes to stuff like that. That's just the way it has gone. That song has gone through a lot of incarnations, too. In total, now, there's been five or six different versions of that song.

continued >>

Drawing by Phieu Tran

Black Dice, Blood On The Wall, Raking Bombs @ Mesa Luna

Death Cab For Cutie, Tooth Group @ Commodore Ballroom
Franz Ferdinand, TV on the Radio, Cut Copy @ Orpheum Theatre

Richards

Hey Shoot Horses Don't They?, The Rain And The Sidewalk @ Malone's Bar and Grill
Luther Wright, The Seams, Dave Gowans & Ida Nilsen @ Marine Club

Tommie Sunshine, Konrad Black, No No Spots, John Cougar @ Commodore Ballroom
Yerba Buena @ Richard's On Richards
Warsaw, Sparrow, Go Ghetto Tiger, Collapsing Opposites @ Lamplighter

9

Red Hot Lovers, Ubersissy, The Old Ripper @ Cellar

10

Lyrics Born @ Sonar

11

The Hunter Cometh, Peter Le Grande, Elias @ Railway Club (SHINDIG 2005)
Coheed And Cambria, The Blood Brothers, Dredg, mewithoutyou @ Croatian Cultural Centre

12

Harlem Gospel Choir @ Commodore Ballroom

13

The Killers, British Sea Power @ Pacific Coliseum
Jann Arden, Bob Kemmis @ Queen Elizabeth Theatre

14

Opeth, Fireball Ministry @ Commodore Ballroom
Panty Party Knife Fight, You Say Party! We Say Die! @ Lamplighter
Constantines, The Hold Steady @ Richard's On Richards
The Neins Circa, Portico, Minutes to Monday @ Candy Bar
Bughouse Five, I, Braineater, Ana Bon-Bon @ Arch

15

The Cat Empire @ Richard's On Richards
Tesla @ Commodore Ballroom
Caduex, Love and Mathematics, B.A. Johnston @ Candy Bar

16

Gov't Mule/Moe @ Commodore Ballroom
Jem @ Richard's On Richards

17

Daniel Lanois, Tortoise @ Commodore Ballroom

18

The Smokes, the Weather, the Woods @ Railway Club (SHINDIG 2005)
Nada Surf, Love And Mathematics @ Richard's on Richards

19

Cuff The Duke, Jon Rae And The River @ Lamplighter
Dropkick Murphys, Gang Green, Lost City Angels, Darkbuster @ Commodore Ballroom
Alice Cooper @ Orpheum Theatre
A.L.O. (Animal Liberation Orchestra) @ Richard's On Richards
Foster Kare, the Feminists, Co-Pilot@ Railway Club

20

The Winks, P:ano @ Railway Club
Silent Time, Dust, The Ingredients @ Mesa Luna
Bauhaus @ Centre For The Performing Arts

21

54-40, Jets Overhead, Tin Foil Phoenix @ Commodore Ballroom
Groovie Ghoulies, The Dollyrots, Helper Monkeys @ Waldorf Hotel

22

54-40, Ridley Bent @ Commodore Ballroom
Raking Bombs, Harrow, Prox @ Adonai Pub
Carolyn Mark's Western Hootenanny Review (with guests) @ Ukranian Hall
Pride tiger, Anemones, People Verses @ Waldorf

23

Calla, Celebration @ Media Club
Judas Priest, Anthrax @ Pacific Coliseum
Vancouver Mycological Society's annual MUSHROOM SHOW!!! @ Vandusen Botanical Gardens.

24

Meshuggah, The Haunted, God Forbid, Mnemic @ Croatian Cultural Centre
Silt, Bridges And Tunnels @ Railway Club

25

Romance, CRAN, Tomster @ Railway Club (SHINDIG)
Ris Paul Ric (of Q and Not U) @ Media Club

26

Sunn O))), Boris, Thrones @ Brickyard
American Analog Set @ Media Club
Van Courtland Rangers, Abbot Street Racket @ Railway Club

27

controller.controller, Magneta Lane @ Red Room
Ferron @ Vancouver East Cultural Centre

28

Thee Armitage Shanks, The Tranzmitors, The Runs @ Malone's Bar and Grill-
Heavy Trash, The Sadies @ Richard's On Richard's
Girls with Guns 2005 (part 2) @ Pub 340 / Columbia Hotel
Fun 100 CD release party w/ Gun Gun, Sticks @ Candy Bar

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Autoviolet, The Feminists, P.U.C.K. Crew @ Adonai Pub
Girls with Guns 2005 (part 2) @ Pub 340 / Columbia Hotel
The Fiends, the Dropouts, the Invaders, the Hung Jury @ Waldorf

30

Metric, The Most Serene Republic, Lovely Feathers @ Commodore Ballroom
The Briefs @ Mesa Luna

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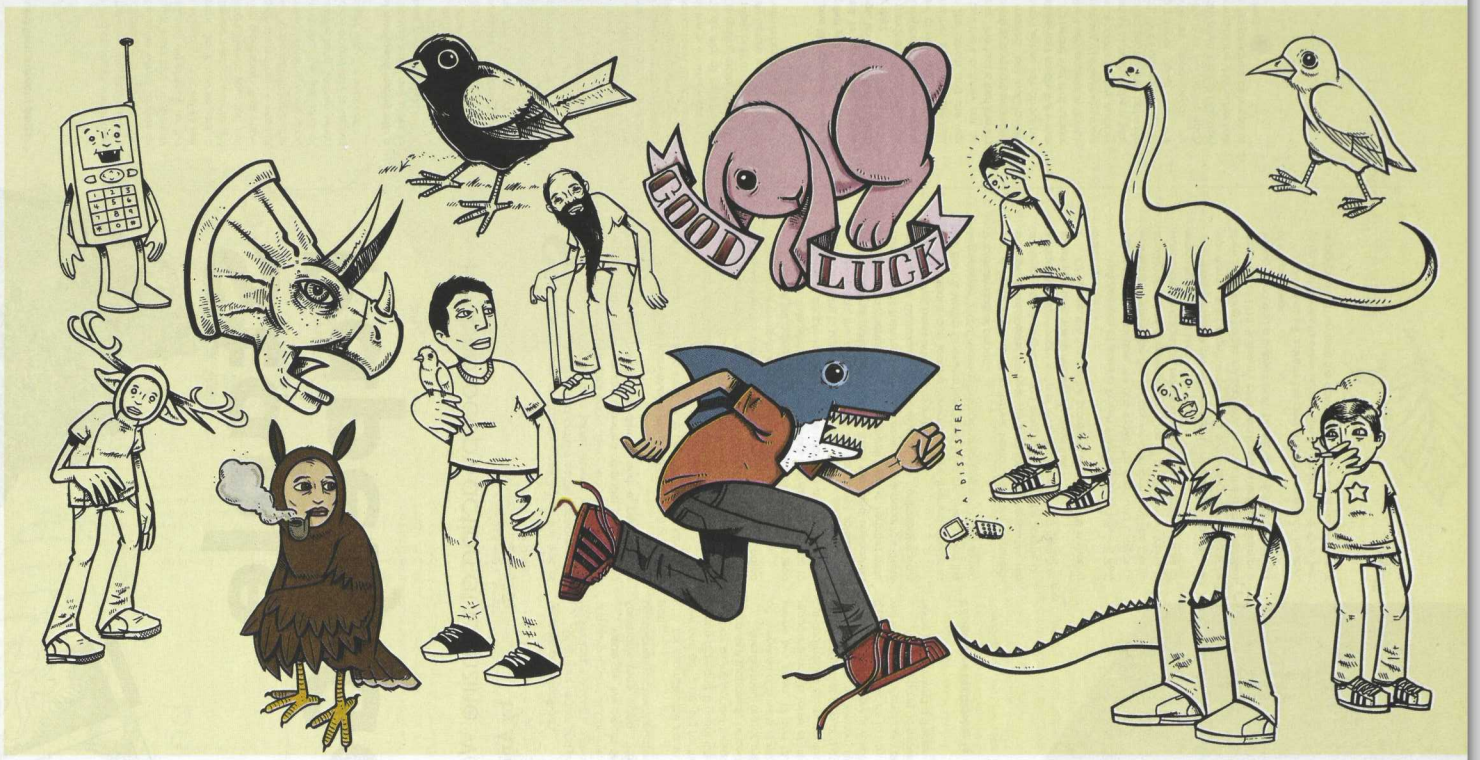
Broadcast, Gravenhurst @ Red Room

The Artwork Above This Calendar Was Done By Andrew Pommier



U M T W R F S

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The National, Clap Your Hands Say Yeah @ Sonar	Death Cab For Cutie, Youth Group @ Commodore Ballroom	**Andy Collins, Hot Loins, The Belushis @ Railway Club (SHINDIG 2005)**	Feist, Jason Collett, New Buffalo @ Commodore Ballroom	Solarists, The Hermit, Windows '78, The Pokiok Falls @ Railyway Club	The Arcade Fire, Wolf Parade, Bell Orchestre @ PNE Forum	My Project: Blue, Raised By Wolves, Cadeaux, The Paper Cranes @ Anza Club
	M.I.A. @ Commodore Ballroom		Stratovarius @ Richard's On		M.I.A. @ Commodore Ballroom	

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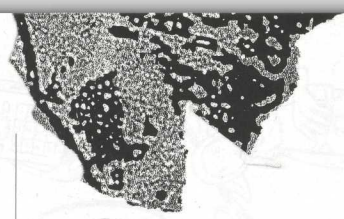
For the kind of person who makes music the way I do, playing live is a big challenge. If you play the song the same way it sounds on the album then that's not really an interesting experience for the person who buys a ticket to see your show. So if you've got a few different versions you've got something different you can pull out during a live show. That's how this version started out—it was just intended to be something in the live context. When I was touring with my band we just kind of reworked the song. So then, when we had an opportunity to record so I thought, why the heck not.

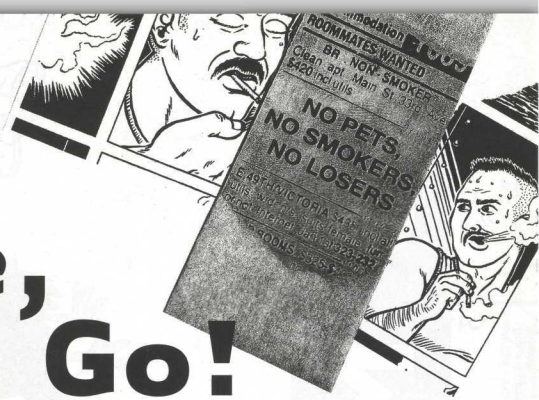
You just mentioned touring with a band. Do you have any plans to bring them around again?

I have a band that I work with in the studio and obviously it's a very interesting idea to bring them on the road, but it's also very expensive. As soon as you bring six guys on the road that requires bringing a sound guy, all the instruments, renting a vehicle, getting a driver for that vehicle, buying everyone flights and hotels. To be frank, I just can't really afford that. Maybe one day I'll be able to sell enough records to be able to afford to do that all the time. The general rule of thumb in the business is that any singer/songwriter who has the ability to play solo has to sell 100,000 records to be at the point where you can afford to do that all the time. I'm close, I'm getting closer and closer to that mark, but I'm not there yet. Hopefully before long I'll be able to tour with a band all the time.

Alright, one last question. I read a rumour that you recently became engaged to Leslie Feist a little while ago. Do you want to confirm or deny this?

Oh my goodness, that's bananas. That's funny because I was reading a review of my album the other day, and they said that Leslie Feist was on the album and she was great, but she's actually not on the album. The fact is that she's a friend of mine, and I am engaged to be married, but not to her. She doesn't like to talk about her personal life very much, but we're friends. I'd heard that that rumour exists. She's very popular in France and they have a Leslie Feist rumour website. Apparently the number one rumour was that there was a romantic relationship between her and I. That's an interesting and exciting rumour, but it's not the case. We are good friends. We both live in Paris. We run into each other fairly often. The last time I ran into her was at the Vancouver Folk Festival. No romance between us whatsoever.





Staple, Paper, Go!

Hot photocopy action at Canzine West.

by Andy Hudson

Since 1999, rumours of Canzine have itched the ears of zinesters, bookworms, and crafters across Vancouver. First came whispers of trade tables bowed with dirt-cheap zines, comics, and small-press books. Every year, more tantalizing rumours trickled in as Canzine spawned off-paper events: video screenings, media panels, DIY demos, and a penchant for burlesque.

And every year, you wished a thousand paper cuts on Toronto for hoarding Canzine to itself, in a big hotel, 4,380 kilometers away.

Well, here is good news for leaden hearts: on October 16th, *Broken Pencil* magazine will bring the first offshoot of its sprawling Canzine festival to Vancouver. Canzine West will be co-produced by the Western Front art collective, who have generously donated a venue for the festival in their space at 303 East 8th Avenue.

"It's not just a zine festival," says Andrea Gin, one of the lead organizers, "it's a whole independent arts festival. We're trying to encourage people to open up their tables to any kind of indie craft they want to put on them."

Alongside the zinesters, watch for Vancouver specials like a silk-screening workshop by Blim's Yuriko Iga, and unabashed readings from Arsenal Pulp's *With A Rough Tongue: Femmes Write Porn*. Too hot? Then hide your rosy cheeks for the panel talk "From Burlesque to Grotesque," a discussion of the controversial ways burlesque has been adopted by indie culture.

Andrea is also looking forward to zine-themed sideshows like the Ink Muffins Cheerleaders ("God Save the Zine!"), and the Seamrippers' 2005 Collating Championships (expect a long-armed stapler and lots of paper).

A few of the more than thirty exhibitors hail from Cascadia-at-large. Meet zinester compatriots from faraway Anacortes, see dioramas from Bellingham, and learn to DIY from the Seattle DIY Academy which taught summer courses on everything from how to cut your own hair to making biodiesel fuel.

Of course, the roots of this promising tumult are still in sharing zines.

Ken Boesem of Barking Raven Press is glad to have a new showcase with Canzine. He has shown his zines and comics at established venues like the Vancouver Comicon, and the Comix and Stories event at Heritage Hall. One of his zines even found its way to English Canada's most mainstream magazine, a fixture of every dental office I know.

"I drew it for SPX [Small Press Expo]," he explains. "The theme was travel, but I didn't want to do a travelogue." Instead, he drew ten striking pages, no captions, to track the global influenza epidemic of 1918. Boesem's *1918* also features reproductions of a Victory Bond and a public health poster, as well as a brief history of the outbreak.

"SARS was still a pretty big deal when it came out," he says, so he sent copies to every publication he could think of. Only two responded with reviews, the community paper in his hometown of Quesnel, and *Maclean's*.

Of a more textual and potentially petty character is *No Pets, No Smokers, No Losers*, a chapbook from Two-Star Press, who will also have a table at Canzine.

Inside are five pieces on roommates, ranging from Andrew Kaufman's mea culpa, "Heather Randall, I'm Sorry," to the occasional indictment in Jason McLean's oral history of roommates past.

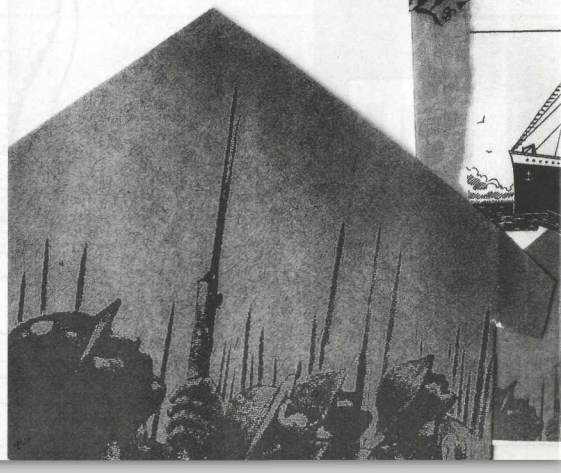
For example, the Karen entry: "She was a farm girl at one time and got a pet pig for the house—not a pot-bellied pig, but a farm pig—and brought it home and didn't tell any of us... She put hair all throughout the garden and even in the houseplants because it supposedly helped plants grow."

Zines like these are top shelf, but previous Canzines have shown off every kind of zinester, right down to the Kinko's kids. I remember seeing two sisters, 12 and 13, wedged between Winnipeg's *Tart* magazine and a table of ultra-goth daemon comics. They had cut-and-pasted glossy photos of hot Seventeen and Bop boys all over school notebooks and called them *Crush*.

Thanks to the Western Front society, admission is to Canzine is totally free, at a great venue, and most zines for $5 or much less. If you need an excuse to stay the whole day (it runs from 1-7 PM) , visit www.BrokenPencil.com and be a volunteer.

You really have no excuse not to come, learn a few tricks, go home and befriend a stapler.

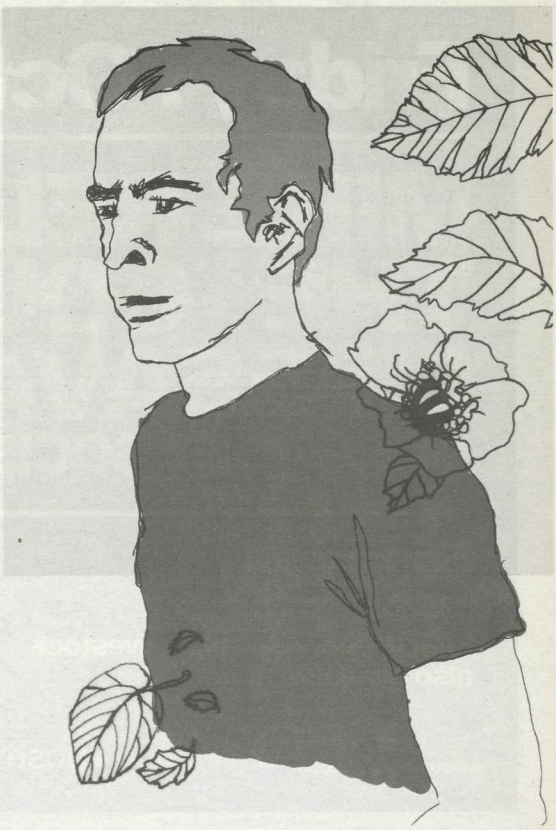
Canzine West hits October 16, at 303 East 8th Avenue, 1 - 7pm



Ted Leo

shocked and appalled

by Julie Colero



Interviewing Ted Leo is a lot more complicated than you might think – what's the point in asking someone questions when their life is already well-documented on the web? Being as outspoken as he is, Ted seemed willing to do more talking, and I did my best to catch it all on tape. During the process of transcription, however, it became clear to me that Mr. Leo's a bit of a rambler, which is every interviewer's worst nightmare and wettest dream rolled into one. Here's an attempt to sort through the 30-minute long, September 2nd ramblings of one Ted Theodore (oh no, wait, that's from a movie) Leo, rock star and dissenting American.

I didn't really know what I was getting myself into when I showed up at Richard's that fateful night, but I did have high hopes of not hyperventilating. Ted Leo makes incredibly catchy mod-pop-punk music, akin to not much of anything at the moment, and it seems as though he's got a lot to say. Much of it is packed into his songs, with lyrics often expanding past rhythmic borders and listeners' vocabularies. Ted also keeps in touch with his fans via email and a regular blog on his band's website. He's a real people person, I guess, and even though he shows up a couple of hours later than planned and has a guitar to re-string, he's still willing to sit down with me for a real live interview. Why?

"I consider it part of the job," says Ted, guitar on his lap and goldeny glass of booze on the table in front of him. "But also, they are usually pretty good for me to do. Not necessarily to talk about yourself, but to talk about the process and your ideas helps you to order them. It helps you keep your head straight. When you hear yourself saying stupid things, which sometimes you do... Sometimes I'll think that I have an idea about something, and over the course of a rambling interview answer—like this one—I'll either reinforce it or change my mind. Artists tend often to think about what they do a little too much, and I think there is a real value to examining your life, if that's not too grandiose, and interviews are a perfect opportunity to do that. Sometimes it ends up being the same old ... basic stuff ... but it's good to do them, too, because then you can get real concise about it." He did say, though, "I like to make special concessions for Canadian brethren and sistren." Right on!

So the basic stuff you can look up on the net or get from me – Ted's from New Jersey, his early teenage years were spent hanging out at hip hop shows, he then made the switch to hardcore, and got to playing pretty darn early. He was in Chisel; they toured and were semi-popular. He produced a record by the Secret Stars that was good for its day. And then he went solo and called himself the Pharmacists.

"The truth is that [Chisel], when it got too late for us to change our name, realized what a stupid fucking band name that was, so we were sitting around, thinking about what we would change the name to, if we could change the name, and Pharmacists came up, and I vowed, at that moment, that I would have a band named Pharmacists, and that's the truth. When I started playing under my own name, I wanted to avoid the singer-songwriter tag, and so, even when I was playing alone, I would play as ted leo-slash-pharmacists."

Ted had revolving musical help, but got some keepers when he found Dave Lerner and Chris Wilson. They're nice dudes who let Ted do his bandleader thing. It's like a one-man show, but with two other guys. The band is busy jet-setting all over the place, touring like madmen, and I got to see them in Europe this past spring, which was pretty hot. I asked Ted a bit about his Euro-travels, and he had stories to tell about road trips past and present-er:

"I had a conversation with someone a few years earlier about racism in the States and we were talking about the legacy of slavery, which is certainly a legitimate thing to talk about, aside from the fact that it ended 140 years ago, or whatever, and when I brought up Germany under the third Reich, he actually said, 'No, that's ancient history.' I was just like, 'Alright, I'm done with this conversation!' I was actually surprised, in the past ... alright, here's the thing – that particular trip was like, 1997 – I was surprised at the amount of flak that I got from people for being American back then, because it has always been pretty obvious that I am a dissenting American. It's pretty explicit in my song-writing. More and more, since the Bush presidency, basically, I won't even break it down to the September 11th attacks or the war in Iraq, it's just kind of the larger issue of the Bush presidency, I've actually found Europeans to be more sympathetic ... to me, but, by extension, to Americans like me. At this point, I think that they do understand, as everybody should about every country, that every people in every country are not as monolithic as everybody wants to make them out to be. Whereas in the past I felt there was an understandable but annoying conscious decision to ignore that fact, these days I find that you get a little bit more benefit of the doubt. If you're a punk band, the people know you obviously didn't vote for Bush."

As we got to the hot topics fairly quickly, me and Teddy did. I'm sadly not so well-versed in these things, so I just let him go off. You don't need to hear all about it, do you? If so, I'll send you the tapes, man, to make of it what you will. Ted did rant a bit about American kids in Prague (who I think are lame, too! Yeah!), saying "I did find, in Prague for example, that [American kids] completely took over the show, and it was really annoying. They'd be yelling songs, and I actually said 'I'll play any song you guys want to hear, if any one of you can ask for it in Czech.' And of course, none of them could.

"I mean, even if you're on a vacation, you don't even learn a couple of words, like do a frigging web search and learn how to say 'please' and 'thank you'? Not to be too moralistic or whatever, but I was shocked, yes, I say shocked and appalled. It was really, really disturbing.

Now what we were talking about, with the Europeans possibly giving you the benefit of the doubt because you are a punk band. Now what, in the name of God, makes someone think that we're going to be cool with that? Can't you do a little bit of extrapolating and think that maybe a band like us might appreciate a little humility in our American audience, you know what I mean?"

So Ted's about humility and other intelligent things. He does, however, sometimes dabble in cheese, like when he busked the five worst pop songs ever (including tunes by Rick James and Bette Midler) for Blender, and when he covers a Kelly Clarkson song (which he THANK GOD did not do at our show). He's got a sense of humour. I just didn't really get it.

TED: The experiment was for me to busk the top five and see which one scored the most change. It was really fun, actually. It was a week of constant ROTFL.

Blank look from ME.

TED: That was kind of a joke.

ME: *I missed it totally.*

TED: That's good! You're not as much of a nerd as I am. It was a joke. I don't actually speak like that.

ME: *But you do, kind of.*

TED: I don't. It was a joke. Let's move on. I shouldn't drink while we're doing interviews.

And that's sort of how things wrapped themselves on up. I still think Ted's rad, even if he schooled me repeatedly. He's all about being a dissenting American, sticking put to stick it to the man. ("I can't fathom the idea of deserting. I feel like I have a duty as a citizen to either go somewhere else, like not go AWAY from something, or stay and slug it out.") He used big words because he can. ("I wouldn't use it if I wasn't pretty confident about how I was using it. Do you think I've misused something?") and he puts on amazing rock shows, inspiring much awe in his fans, even the lame ones like myself. So there you go. Ted Leo. D

Drawing by Zoë Alexnder

Friday . Oct 7

KATRINA VICTIM FUNDRAISER

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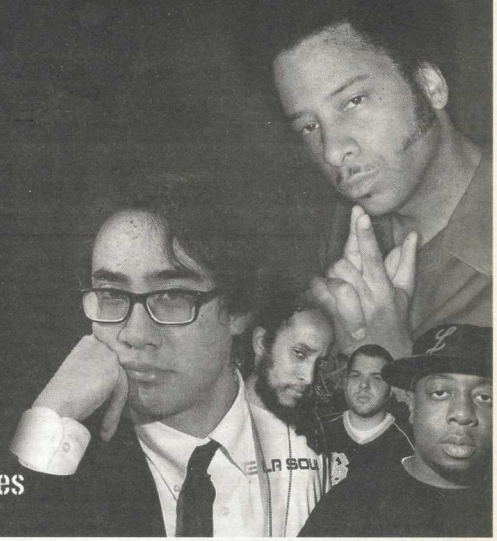

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Monday . Oct 17*

PEOPLE UNDER THE STAIRS

with GIANT PANDA & TIME MACHINE

Richards On Richards
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Sunday, Oct 23

APHRODITE

with MANOS ONE

Richards on Richards
1036 Richards
first 250 tickets $15 at
dipt, zulu, livestock, beatstreet, boomtown
next 200 tickets $20
more at door doors at 9pm

Four Tet

Four Tet shops for rude shirts, sets an interviewer straight about jam.

by Caroline Walker

Starting out with the post-rock outfit Fridge while still a teen, getting his first Four Tet album, *Dialogue*, released at just 21 and recently starting his own label, Text Records, Kieran Hebden (AKA Four Tet) is one busy dude. I got a chance to speak with him just as he was in midst of being late for a sound-check in Atlanta due to one of the seven American wonders: the outlet store.

Where are you right now?
Oh, you don't even want to know. We're in a place called Clothing Carnival, a factory outlet store somewhere in Georgia.

So what brings you to Clothing Carnival?
We just found a t-shirt with a naked woman on it, and on the back it says "*Nothing is finer than sewing your hopes at the crack of dawn*" and there's another one with a picture of a naked woman with a gun and it says "Nothing is finer than hunting."

***(laughing)* Well, as I happen to be Canadian, I have to ask you about Dan Snaith (AKA Caribou). I understand that you are friends, this is true?**
Yeah I've been friends with Dan for ages; I met him at a festival in England ages ago. He wasn't even doing music or anything. He was just hanging out at the festival; he arranged for me to come over and DJ at a night he was doing in Toronto. So I came over and we got on well, met a whole load of people and made some good friends. He played me some CDs while I was there. And he was like, "I've started making music as well,' and that was the first Manitoba stuff I guess.

Do you two communicate about your music?
Yeah, he lives just down the road from me. And we often both work on albums at similar times and we'll get together and play each other what we're working on and tell each other if we're doing something good or bad.

With everyone living in London, do you go out for tea and have expensive jams and stuff?
(silence) Ah, expensive jams?

Yeah, well, that was one of my only London experiences. At Heathrow Airport I had to pay a lot of money for toast and jam. Toast I understand is universally affordable so the high price must've been due to the jam.
Well, I don't really do a lot of my shopping at Heathrow.

Wise. You've mentioned in other interviews that you found the Riot Grrrl movement to be quite influential.
Yeah, totally.

So what was it like for a young Brit lad to be into these third-wave women from Olympia, WA?
It was good, you know. I must have been about fifteen or something and I remember going to see bands like Bikini Kill and Team Dresch and all this sort of stuff. It was exciting for me because all these records were coming out, especially stuff on Kill Rock Stars and K where the whole attitude was just have the confidence; anyone can make a record, anyone can put a band together, record something and release it, it doesn't have to be done in a big studio and it doesn't need some old guy in a suit telling you it's all right. I think that gave me the confidence to think it was fine to make music and release it.

Did that influence your starting your own record label (Text Records)?
Yeah, I think because I grew up with this whole low-fi scene going on. It's a constant thing, I come back to the mentality behind it—bands like Fugazi and stuff, I love the attitude behind what they do—the whole DIY way of recording your own things. With the label, I wanted the experience of putting my own record out, not having it run through any big company. We did the artwork ourselves, everything, recorded it ourselves and produced it ourselves. I remember selling CDs at shows and thinking, no one else had been involved in this. We didn't have to go through any big company in order to do our thing.

You're speaking of you and Fridge?
Yeah, but even 'til this day. Because of the time when I got into music, the whole way of thinking, I don't have a manager. I work on my own terms in quite a unique way. I mainly do shows with independent promoters. In the UK I do these tours that are booked almost entirely just from kids emailing my website asking if they can put a show on.

So have you played some pretty strange venues coming out of that?
Loads! I've done lots of shows where the people putting on the show have never put a show on before but were just really excited about the idea.

The first person you signed to Text Records happens to be Canadian: Koushik, who will be supporting you at the beginning stages of your tour. So is it through Dan that you met each other?
Koushik is actually standing right in front of me and he's just found a t-shirt that has Southern Comfort on it and it's got some American guy with a sword chasing some Arab guy on a camel. It's really tasteful, we're really in quite an amazing shop.
He's a friend of Dan's, and grew up with Dan; when I went over and met Dan I met a whole ton of people and I met the guys that ended up being in Dan's band as well. And then Koushik played me the stuff he'd been recording and I really, really loved it so I put out the 7-inch when I had the idea of getting a label going. Then we gave copies to Stone's Throw Records and they're really into it now. He's signed to Stone's Throw and he's done some EPs and he has a compilation of his EPs out at the moment. He hopes to have an album out next year.

Your tour schedule is pretty packed,
Yeah it is, something like 25 shows.

How do you handle it?
I'm quite used to it but this is quite long for me. Normally I only do two or three weeks. I was thinking about it; it's something like my seventh American tour.

The kind of music you make just being you and your laptop, I imagine is largely produced in solitude. But then to bring an audience into this relationship – does it create a strange dynamic?
Not really, I think a lot of the music comes about through what I do live. Live music is often the backbone of what I'm trying to do, really. Doing live shows isn't just about going out and promoting the album for me. It's a musical statement in itself. I see it as a chance for me to put forward my musical ideas and show people where I'm at that time.

So what's next? Every album has had a different feel. Is there anything in the works that you would like to share?
I've got two albums coming out next year that I've recorded with this drummer, Steve Reid. He's a jazz drummer and it's albums of improvised music, jazz and electronics. He used to play with Sun Ra and James Brown and all these people; he's an incredible musician. Domino will be putting them out next year.

Thank you for talking with me, and I hope you enjoy the Southern Comfort t-shirt.
I don't think we're going to buy it.

Drawing by Nicole Ondre

Life-Force Warriors

AIDS Wolf & Seripop aren't afraid to get in the van.

by Saelan Twerdy

Serigraphie Populaire (aka Seripop) is to graphic design what Lightning Bolt is to noise rock. Which is to say that, in the field of gleeful, day-glo violence, they reign supreme. The two-headed Montreal-based team of Chloe Lum and her partner, Yannick Desranleau, produce up to four or five illustrations and gig posters every week, and since they work mainly for freaked-out punk and art-rock bands (Oneida, Acid Mothers Temple, the Unicorns, and Wolf Eyes have all been recent clients), no one complains when the finished product is a nearly illegible riot of acid-neon colour palettes, trippy patterns, melting monsters, and scribbled, non-linear text. Having first gained a reputation for the posters they designed for their old band, The Electric End, they're now the poster artists of choice for virtually every group that inhabits the weirder limits of the rock spectrum, and their increasing visibility has started to earn them illustration gigs for trendy publications like Tokion, XLR8R, and The Drama.

Seripop are hardly the glossy-magazine type of designers, though. They do all their work by hand with silkscreens and acrylic ink and they describe their designs with words like "crappy," "messy," and "obsessive." They attribute their eye-burning aesthetic to "mental illness" and, while they're happy to make a living from what they do, they admit that they're still dirt-poor, sick, and crazy. Self-proclaimed "freaks and dorks," Chloe and Yannick rarely have time to actually go see the shows they promote. Instead, they spend their time running between their house and the library, working non-stop, and getting in the van with their band, AIDS Wolf, who recently completed a grueling cross-Canada tour, spreading the gospel of Freedom Summer. Said gospel endorses growing your hair, listening to metal and prog, playing bongos, and not wearing pants. No hacky-sack bullshit, though. Chloe took time during AIDS Wolf's West Coast tour to answer a few of my questions about her music, her art, and the struggles of being a life-force warrior.

Discorder: How long have you been doing AIDS Wolf?
Chloe: For a little over two years now.

How about Seripop?
A little over four years.

Did you go to art school?
Yeah, but my partner and I dropped out.

Where were you going? Concordia?
Yeah.

What didn't you like about it?
I found the atmosphere really stifling. I felt really frustrated by having so much class time devoted to critiques of people's work. The only reason we were really staying was for the facilities, but at some point we just decided, fuck it, let's get our own gear and just get out of here.

Is there anybody you look up to, as artists?
Well, we're both really into Vittorio Fiorucci. He's originally from Italy—he immigrated to Canada in the 50s—but he's been doing posters in Montreal since the 60s: lots of bright colours, sort of weird, demonic characters. He got kind of famous for designing the Just for Laughs logo. Some other people that have influenced us are Saul Steinberg, Milton Glaser, Simon Bosè, Mike Diana, Mark Beyer, Savage Pencil, Bob Gill, Gary Panter, Henriette Valium, Seymore Chawst, Niklaus Troxler...outsider art in general, Archie comics, candy packaging, MAD magazine, New Yorker comics, garden gnomes...

Do you do work aside from posters?
Yeah, we do editorial illustrations. We do all kinds of design and illustration. Gig posters and album art just happen to be the biggest thing we do because we're so involved with the music scene.

Are you interested in branching out into I guess what you'd call "gallery art?"
Well, we've done a couple of shows of our posters, and we've got a couple of shows in October, after we're done touring. The one we have coming up is a joint show with our pal Gun Sho (otherwise known as James Quigley) from Providence, Rhode Island. The show is called Masters of Panick and will run one month at the Madame Edgar Gallery in Montreal (www.madamedgar.com), October 20th to November 20th, and it will hopefully travel afterwards. So we're building these pretty massive silk-screened paper sculptures for it, like these big wasp's nest sort of things. We're also doing another series of art prints, 2-D foam characters, shirts, monoprints and making masks. James is doing a series of 300-plus drawings on cardboard and a bunch of art prints and shirts. Hopefully there will be a book to accompany the show.

Some of your press releases refer to you as "life-force warriors." What do you mean by that?
It just means that you devote your entire life energies to what you create.

Do you consider your music life-affirming?
I think so, yeah.

Do you think there's a connection between violent energy in music and positivity in life?
Yes. I think catharsis is really important. You need to put your aggression somewhere.

What do you want the AIDS Wolf experience to be like when people come see you?
I like it when people join us on the same level as us. I don't like being an entertainer. I don't like being on a different level than people that are there to see the show.

Do you ever try to involve the audience in a show?
I don't believe in trying to involve the audience. I believe that if the audience wants to involve themselves, they will. I don't want people to feel that they have to behave in a certain way at our shows. I want people to participate because they want to, not because they feel like they should or they're being pressured to. I've always been really put off by going to see bands or playing with bands who tell the audience to react a certain way.

About Freedom Summer—what happens when the summer is over?
We're gonna have to cross that bridge when it comes. We didn't know it was Freedom Summer until Freedom Summer started. When Freedom Summer is over, the next era starts.

You just have to wait for the world to unveil itself again.
Exactly.

What are your plans after the tour is over?
Well, we're going to be leaving again to go play CMJ, and after that we have several different releases coming out: a split with The Fugue on Blood of the Drash, our debut album on Lovepump United, a split with dmonstrations from San Diego, and possibly a split with the Flying Luttenbachers.

When did you guys come up with name AIDS Wolf?
My partner and I were on a road trip in Ohio, and it just came to us. It was a universal message. It's a combination of our spirit peers in An Albatross (animal) and The Sick Lipstick (R.I.P.) (illness). It fits, because we're a little bit no-wave and a little bit hardcore, like each of those bands. It's also a message that we as humans must take care for our animal siblings as their health is a barometer of our own survival.

Do you consider yourselves healthy people?
Yeah! Well, we try. We're all into swimming and eating vegetarian. We're very wholesome.

Do you have any advice for aspiring designers?
Don't do it! Be an organic farmer or something. Everyone is a designer these days, it doesn't mean anything. I feel like most design now is just hacky-sack bullshit.

Define hacky sack bullshit.
Hacky-sack bullshit is anything that's not thought out, that has nothing behind it: no purpose, no spirit.

You talk a lot about "getting in the van." What does it mean?
Have you ever read Henry Rollins' book, *Get In the Van*? You should. That's where we got the whole concept of "getting in the van." It's not just about being in a band. It's about anything from being a gardener to being a writer. It's just about not wussing out. It's about doing what you do on the level you want it to be at, no matter if no one else likes it. It's about spending all your time on it. So many people say they're a certain thing, but they're not, because they only spend 5% of their life doing it! To me, that is the definition of hacky-sack bullshit. Like, someone who says they're a filmmaker, but they don't make films. Or they'll make one 20-minute film and then going around telling everyone that they're a filmmaker. If you're committed, you have to breathe it. Being an artist or a musician or a yoga master or an athlete, you have to do it every single day. You don't take days off. You don't take days off from sleeping! You don't take days off from going to the bathroom! Like, get in the van means that whatever you do, you take it as seriously as you take breathing and eating and taking a shit. It's basically life or death.
You should also get, from the same publishing house, *Rock and the Pop Narcotic* by Joe Carducci who used to work for SST records. I think it's a really important critique of rock culture in general, both mainstream and underground. This is a book that me and all the other guys in the band have read multiple times. And *Get In the Van* is seriously a big influence on what we do. Like, you have the story of all of Black Flag's grueling tours, and how they keep their focus on their plan and how they want the band to evolve despite the fact that all their fans just want them to be a hardcore band. They're just getting hassled all the time, but they end up succeeding in the face of that. The ending words of the book are Henry Rollins talking about how he's just an average guy, not especially smart or talented, and I think that's a really important idea to think about. A lot of people still think of artists or musicians as these mystical unicorn-type creatures and feel that they can't do that. It's all a matter of having a good work ethic and having some ideas. D

Seripop would like you to check out rad art by Keith Herzik, The Little Friends of Printmaking, Bongout, Jelle Crama, Zeeloot, Matt Moroz, Keith Jones, Monsters in Diguise, and Mike Deforge. They also recommend the bands An Albatross, Athletic Automaton, and The USAISAMONSTER, all of whom are "total long-haired freedom warriors."

For more info about Seripop and AIDS Wolf, check out:
www.seripop.com
www.gigposters.com/designers.php?designer=26758
www.myspace.com/aidswolf

Under Review

The Redwalls

Marjorie Fair

Chad VanGaalen

John Vanderslice

The Burdocks
What We Do Is Secret
(Black Mountain Music)

The Burdocks are aiming big with their fourth release. Opting out of their do-it-yourself attitude, the Halifax veterans have put themselves in the competent hands of Black Mountain Music for broader release and promotion. The table is set for them to collect their dues: they only need to put forth an album that surpasses almost eight years of relentless work. Should be easy, right?

Well, for the most part, *What We Do Is Secret* delivers. From the very first guitar tickles in bewildering opener "Snakes", it's obvious that the band has well-developed chemistry. The song effortlessly dips in and out of time-signatures and melodies, never losing a step, introducing the deep well of genres the Burdocks draw from. Not just any band can pull off prog-rock, dance, and lo-fi in the course of five minutes without sounding like a skipping record.

Lyrically, the music is in very clever hands. Members Christian Simmons and Seth Smith trade off on microphone duty throughout the record, occasionally pushing against their vocal ranges with charming, **Stephen Malkmus**-like voice cracks, or frantically spitting lyrics like now-defunct Washington sweethearts **Q And Not U**. Their words are a constant combination of smart-ass wit (check "Turn of the Century" with the spastic recital of "We were always too fucking good for it/Now we're too fucking good for each other") and ironic juxtaposition (like the **Sonic Youth**-esque "Enemy" with the eerie assurance of "everything's under control" just as the music spins completely out of it like a mangled helicopter).

But the album falters at crucial times. It is at no point unbearable, but there are moments when the listener will simply stop paying attention, and for a band with ambition, that's a dangerous place to be. The second third of the album suffers most, particularly "Call Girl vs. Call Centre," which, though mercifully brief and quickly redeemed, offers no improvement to the record, and doesn't compliment the Burdocks' apparent intent: national attention.

Inevitably, there's clearly a reason why they've outlasted their peers in the hollowed-out Halifax scene, but with Canadian music being what it is, after four records and eight years, I'm just not fully convinced they have what it takes to stack up.

Mike LaPointe

The Feminists
She Could Be
(Zunior)

Before playing the Feminists' latest release, *She Could Be*, the listener is confronted with a question: printed in the a lonely blank space beneath the CD are the words "Who cares?" This phrase hangs like spectre over the content of the whole album, setting the tone for one of the best releases by an independent Canadian band this year.

But beware: throughout the record, the Feminists don't seem content to answer anything. Instead, they constantly ask the listener to solve the problems themselves. Opening track, "Brand New Common Sense" sarcastically evades the weight of their question, as the Feminists introduce themselves to the listener with a series of casually eerie lyrics like, "All the good kids become shooting stars/ Everybody else dies in their cars/That's fine."

So what exactly do the Feminists care about? According to the band, each member is "in blind lust with rock music," and this seems to fit the bill pretty well. Each song is full-steam ahead, relenting only in moments carefully placed to make it that much more dramatic when they turn up the volume again. But the Feminists are a far cry from an aimless rock band. They retain the melodic sensibilities of Vancouver brethren the **New Pornographers**, and they're lyrically much more challenging than any of their Canadian competitors.

Lead singer Keith Grief constantly treads the boundary between stability and chaos, his voice gently soothing the microphone one second, and hollering with an angry urgency the next, asking the listener weighted questions like, "Don't you know what the radio's for?" Like the music, Grief's lyrics fluctuate between sympathy and the violence of rock 'n roll. In "Las Vegas Breakdown" he proclaims, "nobody moves and nobody gets hurt," before tenderly crooning, "Let's talk about the way you crumbled apart." One moment he's announcing that "nothing's gonna be alright," and the next he's repeatedly begging the listener to "tell me what this black heart's beating for."

She Could Be avoids categorization, both musically and ideologically. The band dabbles with genres just as freely as they experiment with their political messages. But they are undoubtedly a rock band, and though they may not have the commercial appeal of their colleagues, and they may not lay the answers at your feet, when the songs are this good, who cares?

Mike LaPointe

Frontier Index
Frontier Index
(Rainbow Quartz)

Gentle reader, when was the last time you had a good yearn? If you can't remember (or just don't want to), then get out your hanky; Toronto quartet Frontier Index has joined the alt-country scene, breaking out the harmonica and aching enough for the whole lot of us. The album starts out with a couple of weak tracks of generic power-pop, but later redeems itself. While Frontier Index are clearly capable of producing catchy (though admittedly predictable) pop-rock, they really shine when the songs slow down and the slide guitar comes to the forefront. Couple that with drawling, heart-heavy vocals about love and loss, and you've got a country-inflected album that just happens to be gosh-darn easy on the ears. I, for one, can't wait until Frontier Index take another step out of the full-to-bursting Canadian pop-rock roster and just let it twang. Yee haw.

Liz Brant

Marjorie Fair
Self Help Serenade
(Capitol)

I had a lot of preconceptions about Marjorie Fair's debut effort. From the look of the cover art, I had expected either an experimental folk album or perhaps the latest from the screamo camp. In fact, I discovered a mediocre rock band with a GREAT style coordinator. As for the music, in a lot of respects this group is like Canadian "indie" soft-rockers, **Pilate**—flashy production techniques attempting to compensate for dull songwriting. Rob Schnapf over-produces almost every track on the album with used-to-be-cool spontaneous lo-fi vocal punch-ins and meticulously crafted background noise. But it feels as though Schnapf is just using Marjorie Fair as a demo reel for all the nifty things he can do from behind a mixing board. Ironically, the best track is also the least produced—with "Please Don't", the bullshit is stripped away and the honesty finally shines through on a solemnly strummed acoustic guitar and untouched vocal melodies.

Daniel McCash

Tommy Lee
TommyLand: The Ride
(604 Records)

Sitting here in my mustard yellow Converse shoes, **Sufjan Stevens** concert shirt, and dark-rimmed '**Rivers Cuomo**' glasses, I had an epiphany—I'm not the right person to be reviewing *TommyLand: The Ride*. So I gave the disc to my brother—a 19-year-old football junkie with an affinity for '80s rock bands like **Mötley Crüe** and **G'n'R**. So here was his verdict: the record was produced in affiliation with Vancouver's 604 Records, so it pretty much sounds like everything that **Chad Kroeger** touches: Chad Kroeger. With enough guest appearances on this album to make even **Santana** blush, Lee has no shortage drawing from his arsenal of celebrity friends for support (**Dave Navarro**, **Joel Madden**, and **Nick Carter** to name a few). But in my opinion, bad is still bad... no matter who attaches their name to it. Best track: "I Need You" —a power ballad, and the one track devoid of Lee's vocal stylings, but replaced rather by **Andrew McMahon** of **Something Corporate**. Worst track: the soft-rock, "California Dreams"-esque single "Good Times".

Daniel McCash

PRIMES
PR1M35 LP
(Action Driver)

Remember the "cool points" that kids used to collect off the ends of Popsicle sticks back in the 2nd grade? Well if PRIMES collectively took the form of a 7-year-old boy, that kid would have enough cool points to build a log cabin. Somewhere, somehow, everyone has been exposed to the **Duckworth** fad that's sweeping the nation. Whether you stumbled across the bit crushing dance noise of **A Luna Red**, tapped your foot approvingly to the recently deconstructed supergroup **Radio Berlin**, or had your band's website designed by Duckworth's art project, **Wax Museum**... everyone in Vancouver has caught the cool and PRIMES is no exception to the rule. Their debut LP from Action Driver presents distorted synths, laptop beats (courtesy of the beautiful Ms. Synnod), and a lot of defiant vocals reminiscent of early **NIN** and **Adult**'s Anxiety Always. On stage, the laptop/microphone duo performs with unabridged intensity, as if having spat in the face of their creator and lived to dance about it.

Daniel McCash

The Redwalls
De Nova
(Capitol)

A quick glance at the cover of the Redwalls' sophomore album and you may think that another British invasion is underway. Clad in three-piece suits and coiffed like **The Beatles**, the Redwalls give the illusion of European Cool. But, one spin of De Nova and it's apparent that the Redwalls are more complex than first glance may assume. Hailing from Chicago, the four-piece refuses to confine themselves to a particular sound, spanning soulful '60s tributes, introspective ballads, harmonic pop interjections, and classic rock-out moments in less than 50 minutes.

It's easy to catch yourself singing along to many De Nova's songs. In "Thank You", the band infuses pop melodies, catchy riffs, and a horn section, practically forcing you to hum the song for the rest of evening. Adding a bit of social commentary, "Glory Of War" and "Falling Down" critique military advertising, war, government lies, and political censorship. "In times like these, you better watch what you say/ watch them take your fucking rights away...." sings lead vocalist Logan Baren.

A solid major label debut, *De Nova* is just the start of what looks like a promising career for the Redwalls. No scheduled Commodore date yet... but I'm keeping my fingers crossed.

Jessalynn Keller

Chad VanGaalen
Infiniheart
(Flemish Eye)

It is true that many a wonderful person flees Alberta, but those that remain hide an indie-pop heart beneath the questionable socio-political tendencies. Stealing away from the rest of the world to record music in his bedroom, VanGaalen has put together a 16-track sampling of this internal Albertan world on *Infiniheart*. The piecemeal manner of the album's creation means that the whole is no stronger than the sum of its parts, which fortunately stand well on their own.

The album starts out with the anomalously driving track "Clinically Dead", which finds VanGaalan tapping out the time on the bass drum, highly reminiscient of the **Arcade Fire**. Aside from a few musical wanderings, the album is vaguely reminiscent of fellow Calgarians **The Dudes**, had they remained in seclusion for years. VanGaalen's voice trembles much like **Wayne Coyne** at his most reflective, but he lacks the **Lip**'s lyrical depth. The arrangements are lovely and intimate, reminding me how there really is nowhere else to be on impressively cold day in Alberta than in your bed. The guitar, mostly acoustic, is enmeshed with hand claps, flute, violin, saxophone, bed squeaks, piano, glockenspiel, drums, wind chimes and whatever else VanGaalen has hiding in his room. Collectively this album is promising and I look forward to more focused efforts in future bedroom recordings.

Caroline Walker

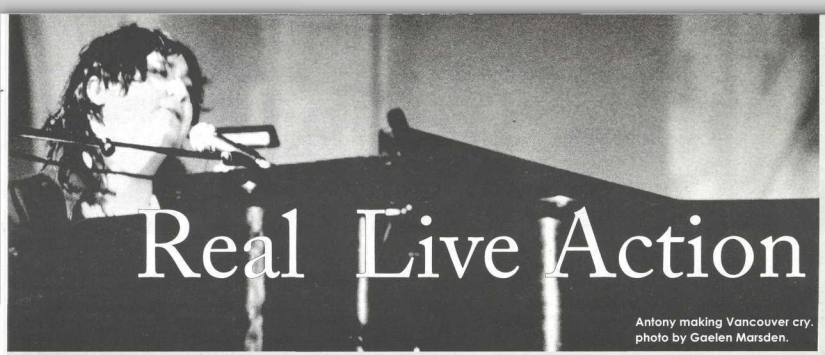
John Vanderslice
Pixel Revolt
(Barsuk)

These days, it seems a lot like musicians who include a political message in their music are deemed to be either out of bounds or posturing, and not taken very seriously. It's too bad, especially given the state of affairs of the planet these days. Pixel Revolt, the latest album from John Vanderslice, is not drenched in message after message, but does carry with it some seriousness. The great thing is, when he does want to say something, it's not covered in syrup.

Take "Exodus Damage", part of which talks about 9/11: "So the second plane hit at 9:02/I saw it live on a hotel TV, talking on my cell with you/you said this would happen, and just like that it did", and then wonders, "An hour went by without a fighter in the sky/You said there's a reason why/So tell me now, I must confess/I'm not sick enough to guess". There are other commentaries throughout the album: regarding the Iraq war in "Plymouth Rock", or trying to understand the resentment of American occupation through the story of a journalist in "Trance Manual".

It's not all about America at war, though. There is other subject matter, as with "Angela", about a lost rabbit, or "Continuation", in which the detectives who study a case of serial killing become the suspects. What really holds the record together, however, are the gorgeous melodies and arrangements therein. John Vanderslice is a true craftsman, evoking moods and feelings in the songs naturally and effortlessly. It sounds like any more added to the songs would be superfluous, but that any less would make them seem empty. An sublime balance is reached in the songs on *Pixel Revolt*, making it a nice surprise, and one of the better albums I've heard this year.

Robert Ferdman



Real Live Action

Antony making Vancouver cry.
photo by Gaelen Marsden.

Bumbershoot Festival
September 02-05
Seattle Center

My only complaint about the massive music and arts festival that is Seattle's annual Bumbershoot (now in its 35th year!) is that it's impossible to see and do it all. Everything else is PERFECT!

Friday I was lucky to catch **Anna Oxygen** joined by two jumpsuited dancers. All sounds were supplied by her laptop, keytar and beautiful voice. Cuteness was supplied by her owl head (for new song nervousness) and the colourful screen stories behind her. **Smoosh** came after and were brilliant for 11 and 13-year-old girls. The slurred sugar-pop vocals of the elder Smoosh, Asya, became a bit much halfway through, though maybe it was actually the little kids climbing on me to see, or the 14-year-olds continuously yelling for "Rad".

Saturday I experienced **Carolyn Mark** for the first time. She was instantly loveable, explaining that she was "already tarnished" as she had stained her dress the night before. Writer **Daniel Handler** explained that alter-ego **Lemony Snicket** "could not make it because of an unfortunate accident," the monologue that followed was definitive of the dark, self-deprecating Series of Unfortunate Events Snicket is famous for. He shared moral lessons including 1) never raise your hand (or you risk your armpit to the mercy of crocodile-like creatures like the one that attacked Snicket) and 2) if you see **Count Olaf**, scream and run away (one of the most important lessons in Western Literature). The twelfth book of his series comes out October 18th. Later that night, for some reason, instead of catching **Minus the Bear**, **Digable Planets** and a Seattle benefit featuring a **Death Cab** appearance (covering "Hungry Like a Wolf"), we caught some films in a collection called "The Best Sex Ever". I loved *The Big Empty*, as well as *Lady Like*, which featured a bowl of alphabet soup that spelled its own words and prophecies.

Sunday began with **Math & Physics Club**. The band's melodies were quite **Smiths**-ish and I was charmed by the band's grace and sweetness (and violin). I checked out some rock'n'roll history with cute chuckler **Bo Diddley** afterwards. However, sitting down and hearing ten minute bluesy jam songs put my rocking head to sleep. I was stoked to experience **The Locust**'s latest album *Safety Second, Body Last* live, though curiously enough, their noise brutality was still too much for some who quickly left, frightened, with hands over their ears! **Juana Molina** looked crabby and anxious but it turned out her keyboard didn't download her sounds properly. Rather than delay her performance further, and despite looking like she was having the worst night ever, she sang some songs with her guitar only. When a new keyboard arrived, she shrieked with delight and continued to sing gorgeously in her Argentinian accent with keyboard-noodling sounds in the background.

Monday seemed to to be everyone's favourite. I started with the growly-bluesy-rawk of **Post-Stardom Depression**. My friend said singer Jeff's voice was especially rough that day. Aren't holiday Mondays glorious? Next I caught the end of **The Decemberists**. I was captured by their last song, "The Mariner's Revenge Song", when the crowd was instructed to scream like we were being swallowed by a whale. I don't think many people actually appreciate the art of screaming. I sat on the grass, alone, with teeth chattering, for two hours in anticipation of **Okkervil River** and it was well worth it. I was mighty impressed that they played all of my favourite songs of the weeks before: "Kansas City", "Song of Our So-Called Friend", "Lady Liberty", "Westfall" and "The Latest Toughs". I am counting down the days until October 27 when I (and hopefully you) will see them at The Media Club. I then stuck around for **Tegan and Sara**. They covered "Dancing in the Dark" and I was sad when they finished, as I didn't hear my favourite "Time Running". But then they came back and played it. Good old mind bullets. Afterwards, I rushed out to catch the end of **Michael Franti & Spearhead** and it was a wonderful pick-me-up party time. Perhaps it was a little cheesy during "Everyone Deserves Music" but it was happy and fun and perfect for the family music festival. I caught the very end of **The Stooges**' set. And I'm okay with that. Iggy's low pants left little to the imagination, but I was impressed with how much energy and presence he had, even after all these years. And apparently I missed 50-200 (depends on the degree of exaggeration efforts of those who told me) people on stage with the band at the beginning of the set, much to security's dismay of course. I saw them play "I Wanna Be Your Dog" so I'm okay.

It was hard to leave Monday night but I don't think I really could've handled more than four days, as much as I love shows and art and comedy and Seattle. Still, I can't help but be excited and wonder who will be at next year's festival!

Natalie Vermeer

This is Anna Oxygen and her owl head.
photo by Natalie Vermeer

Son Volt
September 05
Richard's On Richards

Perhaps it was because it was Labour Day weekend and people still hadn't arrived back from holidays, or maybe they had spent all day at the Terminal City Block Party, or it could be they are just slow to accept the Mk II version of the band, but whatever the reason it was only a half-full Richard's that greeted the new-look Son Volt on Labour Day.

Amid contractual disputes in late 2004, the original incarnation of the band fell apart, leaving **Jay Farrar** as the only survivor of the Son Volt that put out three albums of country-tinged rock in the '90s, from 1995's *Trace* to1998's *Wide Swing Tremolo*.

Touring in support of their first album of new material in seven years, *Okemah and the Melody of Riot*, Son Volt began the night with a brace of songs from that album, from the rollicking "Who" to the slower, more whimsical "Gramophone", as well as the non-album track "Joe Citizen Blues", which was so well-received, you had to wonder why they left it off in the first place. These first few songs were played with minimum fuss and little apparent enthusiasm from the band. Keyboardist Derrick DeBorja looked like a regular office-type conducting a regular day at the office, until the rolled-up sleeves on his shirt revealed a tattoo on his right forearm, while new guitarist Chris Frame looked like he would rather be anywhere but on stage, making Farrar's assertion, "It's good to be back" seem more than a little dubious.

But this was deceptive. Farrar has never been a charismatic frontman, preferring to let his songs do the talking. And slowly but surely the band warmed to the task, and the strength of the songwriting shone through, evident in new songs like "Bandages & Scars" and "Medication", which featured slide dulcimer from Frame that sounded remarkably like a sitar. And even though they played the entire new album, there were also many older songs such as "Caryatid Easy", "Medicine Hat", and the only non Son Volt song, "Damn Shame" from Farrar's solo album *Sebastopol*.

By the time the encore started, the band was more relaxed, allowing themselves the odd smile as they played a trio of songs from their debut album Trace—"Tear Stained Eye", "Windfall", "Drown"—before ending with the new single "Afterglow 61". The final notes rang out nearly two hours and 26 songs after it all began, the audience members getting more than their money's worth from a band that had quietly slipped into Vancouver, played one of the most impressive concerts of the year, and quietly slipped back out again.

Patrick Fergusson

Oasis
September 08
GM Place

The last time I saw Oasis was at Maple Leaf Gardens in 1998. The opening band was **Cornershop**, and I was too young to take the bus to Toronto by myself, so I was escorted by my brother (it was my Christmas present). Seven years, four albums and several band members later, I'm old enough to go to big concerts by myself, and Oasis hasn't lost any of the energy they possessed at Maple Leaf Gardens in 1998. The brothers from Manchester didn't threaten to fight with one another on stage like last time, and they were drinking bottled water instead of beer (perhaps the reason for the lack of fisticuffs), but it was the same old Oasis.

The band walked onto the stage to the instrumental "Fuckin' in the Bushes", which would end up being the one and only song that night from the band's 2000 release *Standing on the Shoulders of Giants* (which is one more than the number of songs played from the sadly forgotten 1997 release, *Be Here Now*). To please the **Jet** fans, they then played the opening track to their latest release *Don't Believe The Truth*, "Turn Up the Sun", followed by the album's first single "Lyla".

Oasis didn't waste any time; they thanked the Vancouver crowd for waiting so patiently for them to return, and got right into some of their older songs. They played "Bring It On Down", "What's the Story Morning Glory" and "Cigarettes and Alcohol" before returning to the new album.

Perhaps the most entertaining aspect of the evening was, of course, Liam Gallagher: the man with several trademarks. He didn't hold back on any of his defining qualities: the sexy swagger, the sneering vocals, and the unexplainable poses (at one point he held the crescent-shaped tambourine in his mouth, creating a smile not unlike the demon of avarice). He sang "Rock 'n' Roll Star" like he truly believed it, and rambled on between songs about things that nobody quite understood.

The band didn't leave the stage until they had played nearly everything everyone wanted to hear. They dedicated the beautiful "Live Forever" to the people of New Orleans, and they brought back "Wonderwall" (the only true version of the song) after its long absence from Oasis set lists. For the encore—to the dismay of those who expected a Noel Gallagher acoustic solo set—the whole band returned to finish off the night with two new songs, followed by a powerful "Don't Look Back In Anger" during which Noel stepped away from the microphone and let the crowd fill in the vocals. The final flare was delivered with the best cover of Oasis' career: "My Generation" by **The Who**. Those who hadn't heard the cover before, or who wouldn't have expected Liam to pull it off were inevitably stunned by the result. The lights and the fans went crazy; "Let It Be" began playing over the loud speaker, and it was all over as if it hadn't even begun.

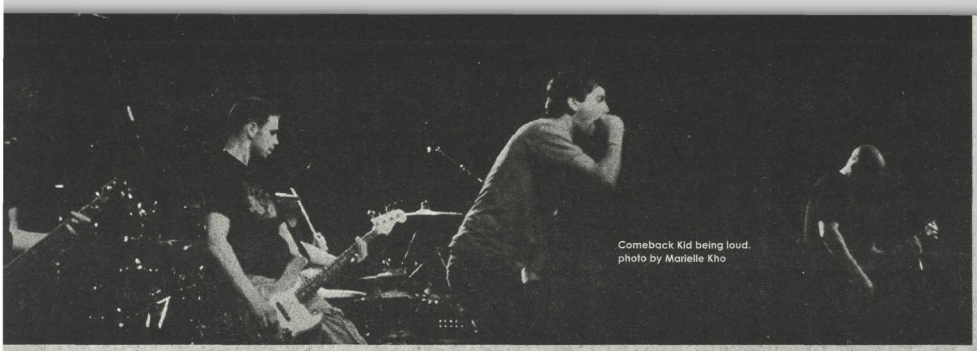
Kimberley Day

Antony and the Johnsons
The Choir Practice
September 15
St. Andrew's Wesley Church

I arrived at St. Andrew's just as the openers, The Choir Practice, began their set. My party was ushered to the third pew from the front, which I felt was fortunate considering the gargantuan capacity of the building. Aside from the merch table in the foyer, the church was as it would be on any Sunday, complete with bibles and offering envelopes behind each pew. Granted, the audience was entirely dissimilar from usual church-fare, but it felt like a community nonetheless, complete with my favorite server at Slickity Jim's, Nick and Julia of **P;ano**, that Cuppa Joe employee, not to mention the memorable skinny kid with extraordinarily large hair.

The Choir Practice, ten women and one man with one electric guitar, were the perfect openers for both the venue and the headliner. The repetitive verses that innocently concealed lyrics of troubled relationships were welcomed warmly by the audience as well as the acoustics of the church. These voices felt more heavenly than the Christian-rock bent that my parents' church is currently on, and I hope to catch them in future partially out of curiosity about how their sound translates in a more standard venue.

The four Johnsons entered the stage wielding a violin, cello, bass, and guitar before Antony with his wavy black locks seated himself behind the grand piano. My only complaint was that my vantage point didn't allow for me to see his face during performances. The opening song was "My Lady Story", and the audience was hushed with expectation. The recent **Mercury Prize** winner seemed slightly nervous but hit stride nicely with his third song, "Man is the Baby" with the wrenching



Comeback Kid being loud.
photo by Marielle Kho

lyric, "forgive me, let live me." As the set continued, it was apparent that his musicians were as deeply moved as the audience. The sentiment came across in their eyes as well as their delicate playing.

Covering **Moondog**'s "All is Loneliness" and **Leonard Cohen**'s "The Guests", Antony succeeded in making them his own. Rather minimalist with the banter between sets made him all the more charming. After the exceptional emotionality of gender bending that is "I Fell in Love with a Dead Boy", Antony simply said "Well, that was that little ditty" and continued on with the set, which included some audience participation. Antony requested that we all hum an accompaniment, but seemed less than impressed with Vancouver's ability. Clearly, we needed *more instruction with humming a note and he delivered* it in the most lovely way: "Imagine there is a small storm spinning in a circle around your throat. A tornado you're powerless over; visualize it, you'll be fine."

After some more songs, including my personal favourite, "Today I am a Boy", he simply picked up his nondescript tote, said thank you and walked off. The audience rose immediately to its feet and had the pleasure of an incredible encore. "River of Sorrow" was followed by none other than a cover of the **Velvet Underground**'s "Candy Says". Here we were in a church, and Antony was singing lyrics based on **Candy Darling**'s death letter. Receiving another standing ovation, the building was a-hum with the realization that there could not possible be a more fitting end, not to mention many misty eyes.

Caroline Walker

Strung Out
Bane
Comeback Kid
The Reason
September 19
Croatian Cultural Centre

It's been a while since I've been to a hardcore show, so I was pretty excited to see these bands. But because of my naiveté, I neglected to mentally prepare myself for the blazing guitars, copious amounts of screaming and the hyper hardcore kids.

I usually miss the opening band of a show, so in an effort to better myself, I decided to venture into uncharted territory and get there as doors opened. I got to the CCC ridiculously early, only to find myself amongst super keen hardcore fans of all ages, just itching to get in.

Despite my previous efforts, I still managed to miss the first band of the night, The Reason. It was not in vain though, for I had managed to schedule an interview with the guitarist from Comeback Kid as the last minute.

By the time the interview was over, Winnipeg's Comeback Kid hit the stage. Canada's hardcore darlings played a high-energy set, doing songs from their previous release, *Turn it Around*, and their album on Smallman Records, *Wake the Dead*. The whole band put on a really good show, but by the end, I was convinced that the people controlling the sound were deaf. Or maybe the facilities just really sucked. Either way, the horrendous sound levels disappointed both my ears and me.

Boston's Bane were the next to take the stage. In the midst of becoming hardcore legends themselves, Bane truly exemplifies a real hardcore band. In between their songs, their lead singer would shout inspirational pearls of wisdom at the audience about deciding their own destiny, being true to themselves, and other well-phrased self-help lines. Be glad if you saw them perform, for the word on the street is that their latest release, *The Note*, is going to be their last.

Strung Out has been around for over a decade. How are they still making music? After 10 years of hardcore, I assumed that their vocal chords would have been hopelessly mutilated and rendered useless. I was most impressed by their lead singer's ability to instantaneously switch between singing very well and *screaming. I liked how they all wore matching t-shirts with* the logo from their album *Exile in Oblivion*, but I'm pretty sure the crowd didn't need any reminders of what band they were watching.

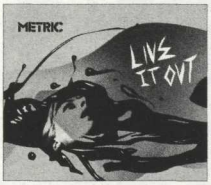
By the time it was over, I was happy to have attended this show, for it may very well have been the last time Bane would play in Vancouver. I left that night a little more inspired, and a little less able to hear.

Marielle K. D

Fun Trivia! Answer the following and you can win 1 of 2 CD prize packs of featuring brand new CDs from METRIC, DEATH FROM ABOVE 1979, and CONTROLLER.CONTROLLER:

What day do controller.controller play at the Red Room in Vancouver? Hint: look at the calendar!

Send your answer to discorder@club.ams.ubc.ca to win!



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www.paperbagrecords.com

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& JOE "SHITHEAD" KEITHLEY PRESENT...

POINTED STICKS

PERFECT YOUTH
CD has 4 rare bonus tracks
Limited edition blue 12" vinyl

The Pointed Sticks were a West Coast phenomenon that burned white hot 1978-81. These Vancouver greats created a unique legacy with their pop/rock/punk sound. Perfect Youth, produced by Bob Rock captures their bright, fresh and fun sound at the band's peak.

YOUNG CANADIANS

NO ESCAPE
CD - Incredible and twisted rock/punk band (1979-83) from Vancouver; Art Bergmann, Barry Taylor and Jim Bescott (R.I.P.) 22 track CD. Includes: Hawaii, Automan and Data Redux

MODERNETTES

GET IT STRAIGHT
CD - Great Vancouver pop punk band led by Buck Cherry.1980-83. 25 track CD. Includes underground hits; Barbra, Teen City and Rebel Kind. Pure fun teen angst!

D.O.A.

War on 45
CD - Punk legends D.O.A.'s 1982 release. Now this 18 track CD combines original '82 tracks like; War, Liar For Hire and War in the East w/10 other great anti-war activist tunes

LIVE FREE OR DIE
New 20 track studio album by D.O.A. "It has a great anti-war theme and is probably D.O.A.'s best album in 20 years!" Chicarra/Profile Publications.
D.O.A. hit you with humour, politics and passion. Killer versions of classic protest songs "Eve Of Destruction"and "Masters Of War"

The REAL McKENZIES

Clash of the Tartans
CD/LP Brilliant second album from these kilt-wearing madmen

Pissed Tae Th' Gills
CD/LP/DVD
Incredibly rowdy new live album! features My Bonnie, Scots Wha Ha'e and Loch Lomond.

OTHER GREAT RELEASES:
See **www.suddendeath.com** for CD/LP/DVD and 7" by D.O.A., Damned, Raw Power, MDC, THOR, Vice Squad, Vibrators, Mojo Nixon, Geoff Berner, Toxic Reasons, Sham 69, The Real McKenzies and more!

or write to:
Sudden Death Records
Cascades P.O.
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Burnaby, BC,
Canada V5G 3H0
email: info@suddendeath.com

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HOUSE OF BLUES CONCERTS® CANADA

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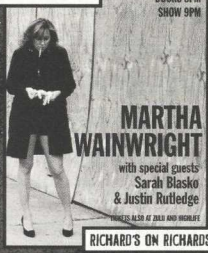
OCTOBER 13

DOORS 8PM
SHOW 9PM



MARTHA WAINWRIGHT
with special guests
Sarah Blasko
& Justin Rutledge

TICKETS ALSO AT ZULU AND HIGHLIFE

RICHARD'S ON RICHARDS

OCTOBER 14

EARLY SHOW:
DOORS 7PM
SHOW 7:30PM

CONSTANTINES

WITH SPECIAL GUESTS The Hold Steady

RICHARD'S ON RICHARDS

OCTOBER 16

COMING IN OCTOBER

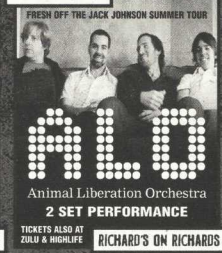
GOV'T MULE AND MOE.
WEST COAST TOUR
FULL SETS BY EACH BAND

TICKETS ALSO AT ZULU & HIGHLIFE

COMMODORE BALLROOM

OCTOBER 19

FRESH OFF THE JACK JOHNSON SUMMER TOUR

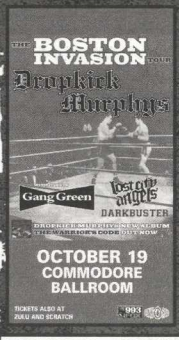


ALO
Animal Liberation Orchestra
2 SET PERFORMANCE

TICKETS ALSO AT ZULU & HIGHLIFE

RICHARD'S ON RICHARDS

bauhaus
oct 20/05
the centre in vancouver for performing arts
tickets also at zulu records
starting
tauhausmusic.com



THE BOSTON INVASION TOUR
Dropkick Murphys
Gang Green
Lost & Found
DARKBUSTER
BRAND NEW ALBUM
THE WARRIOR'S CODE OUT NOW

OCTOBER 19
COMMODORE BALLROOM

TICKETS ALSO AT ZULU AND SCRATCH

OCTOBER 24

ALL AGES

MESHUGGAH
WITH GUESTS
GOD FORBID, THE HAUNTED AND MNEMIC

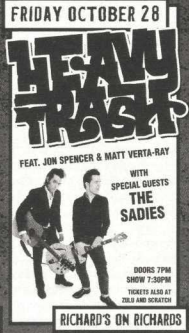
GENERAL ADMISSION
DOORS 6:30PM, SHOW 7:00PM

TICKETS ALSO AT SCRAPE

CROATIAN CULTURAL CENTRE

FRIDAY OCTOBER 28

HEAVY TRASH



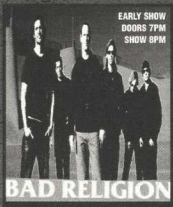
FEAT. JON SPENCER & MATT VERTA-RAY
WITH SPECIAL GUESTS
THE SADIES

DOORS 7PM
SHOW 7:30PM

TICKETS ALSO AT ZULU AND SCRATCH

RICHARD'S ON RICHARDS

EARLY SHOW
DOORS 7PM
SHOW 8PM



BAD RELIGION
ANTI-FLAG
NOVEMBER 2
COMMODORE BALLROOM

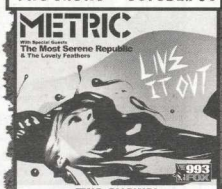
TICKETS ALSO AT ZULU AND SCRATCH

WICKED COME WINTER TOUR 2005

MATT MAYS + EL TORPEDO
with special guest NOVAKS
NOVEMBER 3
RICHARD'S ON RICHARDS
TICKETS ALSO AT ZULU AND SCRATCH

TWO SHOWS — OCTOBER 30

METRIC
With Special Guests
The Most Serene Republic
& The Lovely Feathers



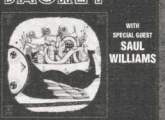
TWO SHOWS!
All Ages Afternoon Show – Doors 2:30pm
Licensed Evening Show – Doors 8:30pm
TICKETS ALSO AT ZULU AND SCRATCH

COMMODORE BALLROOM

NOVEMBER 3

DOORS 8PM, SHOW 9:30PM

MY MORNING JACKET



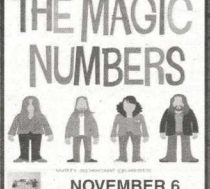
WITH SPECIAL GUEST
SAUL WILLIAMS

NEW ALBUM "Z" IN STORES OCTOBER 4, 2005

TICKETS ALSO AT ZULU AND SCRATCH

COMMODORE BALLROOM

THE MAGIC NUMBERS



NOVEMBER 6
RICHARD'S ON RICHARDS
TICKETS ALSO AT ZULU

debut album in stores October 4

www.themagicnumbers.com

NOVEMBER 6

ATMOSPHERE
POUR ME ANOTHER TOUR...
BLUEPRINT
P.O.S
DJ RARE GROOVE

TICKETS ALSO AT ZULU & BEATSTREET

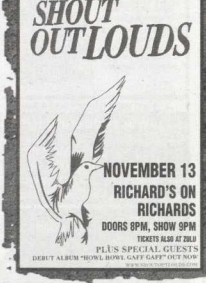
COMMODORE BALLROOM

BEN LEE
WITH SPECIAL GUEST
NEW BUFFALO

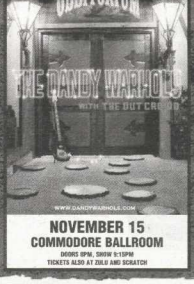
AWAKE AND SLEEP

FRIDAY NOVEMBER 11
RICHARD'S ON RICHARDS
DOORS 7PM, SHOW 7:30PM
TICKETS ALSO AT ZULU AND SCRATCH

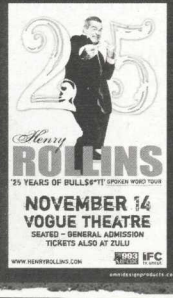
SHOUT OUT LOUDS



NOVEMBER 13
RICHARD'S ON RICHARDS
DOORS 8PM, SHOW 9PM
TICKETS ALSO AT ZULU
PLUS SPECIAL GUESTS
DEBUT ALBUM "HOWL HOWL GAFF GAFF" OUT NOW



NOVEMBER 15
COMMODORE BALLROOM
DOORS 8PM, SHOW 9:15PM
TICKETS ALSO AT ZULU AND SCRATCH



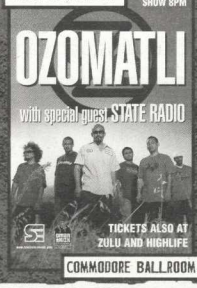
NOVEMBER 14
VOGUE THEATRE
SEATED – GENERAL ADMISSION
TICKETS ALSO AT ZULU

WWW.HENRYROLLINS.COM

NOVEMBER 28

DOORS 7PM
SHOW 8PM

OZOMATLI
with special guest STATE RADIO



TICKETS ALSO AT ZULU AND HIGHLIFE

COMMODORE BALLROOM

SATURDAY DECEMBER 10

HOUSE OF BLUES presents

MY CHEMICAL ROMANCE

with special guests
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Cards

Charts

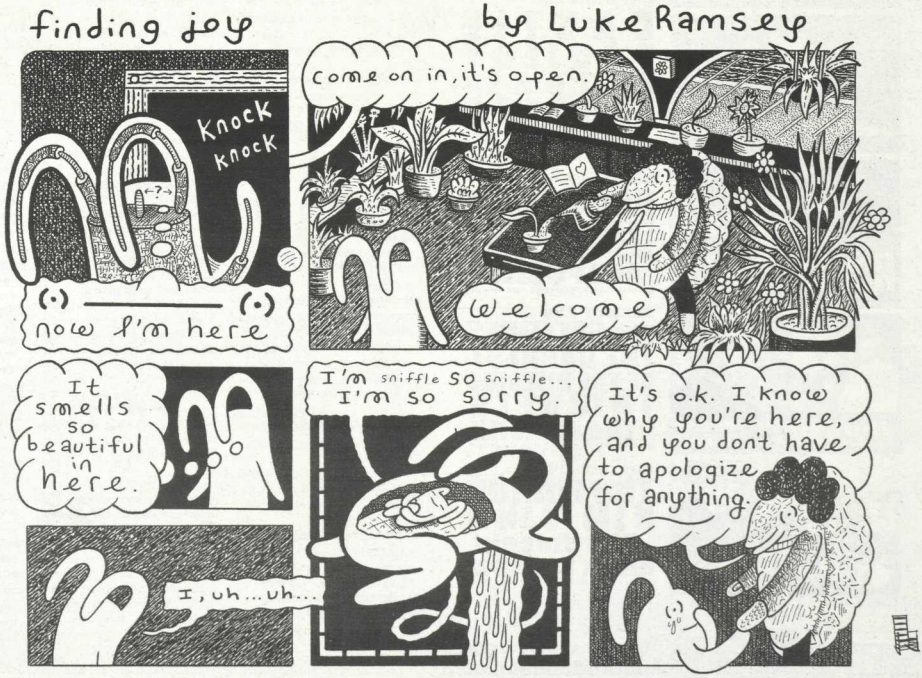
DISCORDER's monthly charts reflect what has been spun on the air for the previous month. Rekkids with stars mean they come from this great land o' ours. Most of these platters can be found at finer (read: independent) music stores across Vancouver. If you can't find 'em there give the Muzak Coordinator a shout at 604-822-8733. His name is Luke. If you ask nicely he'll tell you how to git 'em. To find out other great campus/community radio charts check out www.earshot-online.com.

#	ARTIST	Title	Label
1	YOU SAY PARTY! WE SAY DIE!*	Hit the Floor!	Sound Document
2	NEW PORNOGRAPHERS*	Twin Cinema	Mint
3	IMMACULATE MACHINE*	Ones and Zeros	Mint
4	REBEL SPELL*	Days of Rage	Cardboard Box
5	WOLF PARADE*	Apologies To The Queen Mary	Sub Pop
6	THE WINKS*	The Winks/Tights Split EP	Drip Audio
7	THE DOERS*	The Plastic Bass EP	Red Cat
8	DEADLY SNAKES*	Porcella	Paper Bag
9	THE CONSTANTINES*	Tournament of Hearts	Sub Pop
10	THE HIDDEN CAMERAS*	Learning to Lie: 4 Track Demos	Evil Evil
11	THE LONDON APARTMENTS*	Romanticism Aside	Sound of Pop
12	THE MOST SERENE REPUBLIC*	Underwater Cinematography	Sunday League
13	THE FREE DESIGN	Now Sound Redesigned	Light In The Attic
14	THE REAL MCKENZIES*	10,000 Shots	Fat
15	COLUMBUS*	Debut EP	Pop Echo
16	THE PARALLELS*	1961 McLean	Upstart Hi Fi
17	THE FEMINISTS*	She Could Be	Indie
18	TRICKY WOO*	First Blush	Last Gang
19	THE FARRELL BROTHERS*	This is a Riot	Stumble
20	CATLOW*	Kiss the World	Boompa
21	THE WARLOCKS	Surgery	Mute
22	CORB LUND BAND*	Hair in my Eyes Like a Highland Steer	Stony Plain
23	GREAT AUNT IDA*	Our Fall	Hive Fi
24	THEE SHAMS	Sign the Line	Shake It
25	DOOMEASTVAN*	You Will Die	Indie
26	OOIOO	Gold And Green	Thrill Jockey
27	SIGUR ROS	Takk	Geffen
28	CUFF THE DUKE*	S/T	Hardwood
29	C'MON	In the Heat of the Moment	Maple Music
30	KINSKI	Alpine Static	Sub Pop
31	IRON AND WINE/CALEXICO	In the Reigns	Overcoat
32	GENERAL ELEKTRIKS	Cliqueety Kliqk	Quannum
33	THE BOOK OF LISTS*	Red Arrows	Global Symphonic
34	MAXIMUM R N' R	Horns Up	Indie
35	FOSCIL	S/T	Fourth City

*DENOTES CANADIAN CONTENT

D

Comic



imu & CiTR 101.9FM present

imuproductions.com

sat oct 1st
GIRL NOBODY
The DOERS
The PEOPLE VERSES
DOWN THE LEES
(featuring members of New Year's Resolution)
@ UBC's PIT PUB, 6138 SUB Boulevard

thu oct 6th
SOLARISTS
CD RELEASE PARTY WITH
The HERMIT
WINDOWS 78
The POKIOK FALLS
@ THE RAILWAY CLUB, 679 Dunsmuir

fri oct 7th
HEJIRA
HINTERLAND
PORTICO
SHUKOV
@ The BACKSTAGE LOUNGE, 1585 Johnston

sat oct 8th
DAN MANGAN
CD RELEASE PARTY WITH
MICHAEL CHASE
HEY OCEAN!
STEPHEN HEDLEY
@ The MEDIA CLUB, 695 Cambie

sat oct 22th
CASTLE
PROJECT
ASTORIA
LOCATOR
ELIAS formerly SECOND
@ UBC's PIT PUB, 6138 SUB Boulevard

sat oct 22nd
ROSS VEGAS
CD RELEASE PARTY WITH
JASON MITCHELL
ANDY COLLINS
@ The BACKSTAGE LOUNGE, 1585 Johnston

sat oct 29th
The SPITFIRES
THE DARKEST
OF THE HILLSIDE
THICKETS
The MANVILS
@ UBC's PIT PUB, 6138 SUB Boulevard

sat oct 29th
The FURIOS
NIM VIND
The Vincent
Black Shadow
@ The LAMPLIGHTER, 210 Abbott Street

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Get full show details at:
imuproductions.com

CiTR Program Guide

AFRICAN RHYTHMS (World)
David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa and African music from around the world.
<www.fricanrhythmsradio.com>

AFROBEAT (World)
In two hours, I take the listener for a spin—musically—around the world; my passion is African music and music from the Diaspora.
Afrobeat is where you can catch up on the latest in the "World Music" scene and reminisce on the classic collections. Don't miss it.
<uget_afrobeat@yahoo.com>

ALT. RADIO (Pop)
Hosted by David B.

AND SOMETIMES WHY (Pop/Eclectic)
First Wednesday of every month.

ANOIZE (Noise)
Luke Meat irritates and educates through musical deconstruction. Recommended for the strong.

ARE YOU SERIOUS? MUSIC (Eclectic)
All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

AURAL TENTACLES (Eclectic)
It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

BEATS FROM THE BASEMENT (Hip Hop)

BLOOD ON THE SADDLE (Roots)
Real cowshit-caught-in-yer-boots country. –

BLUE MONDAY (Goth/Industrial)
Vancouver's only industrial-electronic-retro-goth program. Music to schtomp to, hosted by Coreen.

BREAKFAST WITH THE BROWNS (Eclectic)
Your favourite brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights!

THE CANADIAN WAY (Eclectic)
Independent Canadian music from almost every genre imaginable covering the east coast to the left coast and all points in between. Yes, even Montréal! <thecanadianway@popstar.com>

CHIPS WITH EVERYTHING (Pop)
British pop music from all decades.

CODE BLUE (Roots)
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.

DEMOCRACY NOW (Talk)
Independent news hosted by award-winning journalists Amy Goodman and Juan Gonzalez.

ELECTRONIC SPECTRUM (Dance)

EN AVANT LA MUSIQUE (French)
«En Avant la musique!» se concentre sur le métissage des genres musicaux au sein d'une francophonie ouverte à tous les courants. This program focuses on cross-cultural music and its influence on mostly Francophone musicians.

END OF THE WORLD NEWS (Eclectic)

EXQUISITE CORPSE (Experimental)
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.

FLEX YOUR HEAD (Hardcore)
Up the punx, down the emo! Keepin' it real since 1989, yo. flexyourhead.www.vancouverhardcore.com

FOLK OASIS (Roots)
Two hours of eclectic roots music. Don't own any Birkenstocks? Allergic to patchouli? C'mon in! A kumbaya-free zone since 1997.
<folkoasis@canada.com>

GENERATION ANNIHILATION (Punk)
A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary. www.streetpunkradio.com
<crashnburnradio@yahoo.ca>

HANS KLOSS' MISERY HOUR (Hans Kloss)
This is pretty much the best thing on radio.

HIGHBRED VOICES (World)

I LIKE THE SCRIBBLES (Eclectic)

IN THE SHADOWS (Hip Hop)

THE JAZZ SHOW (Jazz)
Vancouver's longest running prime-time jazz program. Hosted by the ever-suave, Gavin Walker. Features at 11:00, as listed.

Oct. 3: Unfairly under-recognized and neglected by the jazz community, pianist and composer Elmo Hope was every bit as innovate and accomplished as his boyhood buddies Thelonious Monk and Bud Powell. Tonight the genius of Mr. Hope with Paul Chambers (bass) and the great "Philly Joe" Jones (drums).

Oct. 10: Drummer/bandleader/legend Art Blakey was at the helm of some of the best groups in jazz history and tonight we wish Blakey a happy birthday (he would have been 86 on Oct. 11). Blakey's favourite edition of "The Jazz Messengers" in concert ... Lee Morgan (Trumpet), Wayne Shorter (tenor saxophone) and Bobby Timmons (piano) ... nothin' better!

Oct. 17: Sonny Stitt was one of the finest saxophonists and was accomplished on tenor, alto, and baritone. The alto was his favourite and he demonstrates that tonight with his working band that includes the great Don Patterson on organ and Billy James on drums in a program of blues and standards. Stitt smokes!

Oct. 24: Grachan Moncur 111 was one of the leading avant guard voices of the 1960s. The trombonist/composer fell below the radar as the '60s closed. Moncur is back with a new and critically acclaimed recording, leading such people as Gary Bartz (alto saxophone), Billy Harper (tenor saxophone), Tim Hagans (trumpet), Andrew Cyrille (drums) and others in a program of Moncur originals. "Exploration" is a special recording and event.

Oct. 31: Tonight we salute, on his birthday one of the great voices of the tenor saxophone. Today Booker Ervin would have been 75 years old. Ervin died at age 39 in New York. Ervin's crowning glory is our jazz feature tonight and it's "The Freedom Book". Booker with Jaki Byard (Piano), Richard Davis (bass) and Alan Dawson (drums). One of the most powerful recordings in jazz history!

JUICE BOX (Talk)
Developing your relational and individual sexual health, expressing diversity, celebrating queerness and encouraging pleasure at all stages. Sexuality educators Julia and Alix will quench your search for responsible, progressive sexuality over your life span!
<www.juiceboxradio.com>

LAUGH TRACKS (Talk)

THE LEO RAMIREZ SHOW (World)
The best mix of music, news, sports, and commentary from around the local and international Latin American communities.

LETS GET BAKED W/ MAT + DAVE (Eclectic)
Vegan baking w. "rock stars" like Sharp Like Knives, Whitey Houston, The Novaks and more.

LIONS AND TIGERS AND BEARS... (Eclectic)
It's hosted by Jordie Sparkle

LIVE FROM THUNDERBIRD RADIO HELL (Live Music)
Live From Thunderbird Radio Hell showcases local talent... LIVE! Honestly, don't even ask about the technical side of this. This month will probably be the best month ever.

MOTORDADDY (Rock)
Cycle-riffic rawk and roll!

MORNING AFTER SHOW (Eclectic)

MY SCIENCE PROJECT (Talk)
Zoom a little zoom on the My Scence Project rocket ship, piloted by your host, Julia, as we navigate eccentric, under-exposed, always relevant and plainly cool scientific research, technology and poetry (submissions welcome).

NARDWUAR THE HUMAN SERVIETTE PRESENTS... (Nardwuar)

NECESSARY VOICES (Talk)
Socio-political, environmental activist news and spoken word with some music, too. <www.necessaryvoices.org> <necessaryvoices@telus.net>

listen to CiTR at 101.9fm or at www.citr.ca

NUTHOUSE RADIO THEATRE (Drama)
All-original Canadian radio drama and performance art written and performed live-to-air by our very own team of playwrights and voice-actors. We also welcome you to get involved, whether you are a professional or inexperienced...

OUR WAVE (World)
News, arts, entertainment and music for the Russian community, local and abroad.

PACIFIC PICKIN' (Roots)
Bluegrass, old-time music and its derivatives with Arthur and "The Lovely Andrea" Berman.

PARTS UNKNOWN (Pop)
Underground pop for the minuses with the occasional interview with your host, Chris.

PEDAL REVOLUTIONARY (Talk)
Viva la Velorution! DJ Helmet Hair and Chainbreaker Jane give you all the bike news and views you need and even cruise around while doing it! <www.bikesexual.org>

PLANET LOVETRON (Dance/ Electronic)
Music inspired by *Chocolate Thunder*; Robert Robot drops electro past and present, hip hop and intergalactic funkmanship. <rbotlove@yahoo.com>

PLEASE ROCK THE DOOR (Eclectic)
Start your week ridiculously early with Vancouver's super awesome fun time happy radio show. Playing all the dance-punk, electro, rock, new wave, hip hop, 80's, etc. sh*t that your mom thinks is cool.

PLUTONIAN NIGHTS (Dance/ Electronic)
Cutting-edge, progressive organ music with resident Haitchc and various guest performers/ DJs. Bye-bye civilisation, keep smiling blue, where's me bloody anesthetic then? <http://plutonia.org>

POWERCHORD (Metal)
Vancouver's only true metal show; local demo tapes, imports, and other rarities. Gerald Rattlehead, Dwain, and Metal Ron do the damage.

QUEER FM (Talk)
Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.

RADIO ZERO (Eclectic)

REEL TO REAL (Talk)
Movie reviews and criticism.

REGGAE LINKUP (Reggae)
Hardcore dancehall reggae. Hosted by sister B.

RHYMES AND REASONS (Hip Hop)
DJ Knowone slaves over hot-multi-track to bring a fresh continuous mix of fresh every week. Made from scratch, samples and just a few drops of fame. Our tables also have plethora of guest DJs, performers, interviews, giveaways, Strong Bad and occasional public service announcements. <eno_wonk@yahoo.ca>

RHYTHMSINDIA (World)
Rhythmsindia features a wide range of music from India, including popular music from Indian movies from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhajans, and also Qawwalis, pop, and regional language numbers.

THE ROCKERS SHOW (Reggae)
Reggae inna all styles and fashion.

RUMBLETONE RADIO (Rock)
Primitive, fuzzed-out garage mayhem!

SAINT TROPEZ (Pop)
International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge. Book your jet set holiday now!

SALARIO MINIMO (World)

THE SATURDAY EDGE (Roots)
Studio guests, new releases, British comedy sketches, folk music calendar and ticket giveaways. 8AM-9AM: African/World roots. 9AM-12PM: Celtic music and performances.

SHADOW JUGGLERS (Dance/ Electronic)
An exciting chow of Drum n' Bass with Djs Jimungle & Bias on the ones and twos, plus guests. Listen for givawas everyweek. Keep feelin da beatz.

SKA-T'S SCENE-IK DRIVE! (Ska)
Email requests to: <djska_1@hotmail.com>

SOLARIZATION (Talk)

SON OF NITE DREEMS (Eclectic)

SWEET AND HOT
Sweet dance music and hot jazz from the 1920s, 30s, and 40s.

SYNAPTIC SANDWICH (Dance/ Electronic/Eclectic)

THESE ARE THE BREAKS (Hip Hop)
Top notch crate digger DJ Avi Shack mixes the underground hip hop, old school classics and original breaks.

THIRD TIME'S THE CHARM (Rock)
Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourge that is Rock and Roll! Deadlier than the most dangerous criminal! <bominsixtynine@hotmail.com>

THUNDERBIRD RADIO NEWS (Talk)
A volunteer-produced, student and community newscast featuring news, sports and arts. Reports by people like you. "Become the Media." On Hiatus 'til September 7th and 9th

TRANCENDANCE (Dance)
Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystic-al. <trancendance@hotmail.com>

THE VAMPIRE'S BALL (Goth/ Industrial/Metal)
Dark, sinister music to soothe and/or move the Dragon's soul. Hosted by Drake. <thevampiresball@yahoo.ca>

VENGEANCE IS MINE (Punk)
All the best the world of punk rock has to offer, in the wee hours of the morn. Hosted by Trevor.

WE ALL FALL DOWN (Eclectic)
Punk rock, indie pop, and whatever else I deem worthy. Hosted by a closet nerd.

WENER'S BARBEQUE (Sports)
Join the sports dept. for their coverage of the T-Birds.

WIGFLUX RADIO (Reggae)
Listen to Selecta Krystabelle for your reggae education.

W.I.N.G.S (Talk)
Womens International News Gathering Service

WORLD HEAT (World)
An old punk rock heart considers the oneness of all things and presents music of worlds near and far. Your host, the great Daryl-ani, seeks reassurance via <worldheat@hotmail.com>.

D

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6AM	BBC	BBC	PACIFIC PICKIN' (RT)	BBC	BBC	BBC	BBC
7							
8		BREAKFAST WITH THE BROWNS (EC)	HIGHBRED VOICES (WO) / PLEASE ROCK THE DOOR (EC)	SUBURBAN JUNGLE (EC)	END OF THE WORLD NEWS (EC)		THE SATURDAY EDGE (RT)
9	ARE YOU SERIOUS? MUSIC (EC)		THIRD TIMES THE CHARM (RR)	FILL - IN		SKA-T'S SCENIC DRIVE (SK)	
10		LIONS AND TIGERS AND BEARS (EC)	MORNING AFTER SHOW (EC)	ANOIZE (NO)	SWEET 'N' HOT (EC)		
11		ALT. RADIO (PO)	FILL-IN	FILL - IN	FILL-IN	THESE ARE THE BREAKS (HH)	GENERATION ANNIHILATION (PU)
12PM	ROCKERS SHOW (RG)	PARTS UNKNOWN (PO)		DEMOCRACY NOW (TK)	WE ALL FALL DOWN (EC)	RADIO ZERO (EC)	POWERCHORD (MT)
1		LETS GET BAKED (EC)	EN AVANT LA MUSIQUE (FR) / FILL - IN / REEL TO REAL (TK)	RUMBLETONE RADIO (RR) / MOTORDADDY (RR)	FILL-IN	NARDWUAR PRESENTS (NW)	CODE BLUE (RT)
2	BLOOD ON THE SADDLE (RT) / AFROBEAT (WO)	FILL-IN			RHYMES & REASONS (HH)		
3	CHIPS WITH EVERYTHING (PO) / SAINT TROPEZ (PO)	W.I.N.G.S. (TK)	WENER'S BBQ (SP)	NECESSARY VOICES (TK)	MY SCIENCE PROJECT (TK) / PEDAL REVOLUTION (TK)	TBIRD RADIO NEWS (TK)	LEO RAMIREZ SHOW (WO)
4	QUEER FM (TK)	SON OF NITE DREEMS (EC)	FLEX YOUR HEAD (HC)	AND SOMETIMES WHY (PO/EC) / BLUE MONDAY (GI)	NUTHOUSE RADIO THEATRE (DR) / THE SONIC SOCIETY (DR)	THE CANADIAN WAY (EC)	OUR WAVE (WO)
5				JUICEBOX (TK)	EXQUISITE CORPSE (EX)	AFRICAN RHYTHMS (WO)	SHADOW JUGGLERS (DC)
6	RHYTHMSINDIA (WO)	WIGFLUX RADIO (RG)	SALARIO MINIMO (WO)	FOLK OASIS (RT)		PLANET LOVETRON (DC)	SYNAPTIC SANDWICH (DC/EC)
7		THE JAZZ SHOW (JZ)	BEATS FROM THE BASEMENT (HH)		LIVE FROM... THUNDERBIRD HELL (LM)	IN THE SHADOWS (HH)	
8	TRANCENDANCE (DC)			HANS KLOSS' MISERY HOUR (HK)	LAUGH TRACKS (TK)		PLUTONIAN NIGHTS (DC)
9		VENGEANCE IS MINE! (PU)				I LIKE THE SCRIBBLES (EC)	
10	BBC		AURAL TENTACLES (EC)				
11						THE VAMPIRE'S BALL (GI/MT)	REGGAE LINKUP (RG)
12AM		BBC		BBC	BBC		
1							
2							
3							
4							
5							
6							

DC=dance/electronic • DR=drama • EC=eclectic • EX=experimental • FR=French language • GI=goth/industrial • HC=hardcore • HH=hiphop • HK=Hans Kloss • JZ=jazz
LM=live music • LO=lounge • MT=metal • NO=noise • NW=Nardwuar • PO=pop • PU=punk • RG=reggae • RR=rock • RT=roots • SK=ska • SP=sports • TK=talk • WO=world

DANGER DOOM
Mouse & Mask CD

Every once in a while, two artists meet who seem to have been waiting their whole careers for a moment of pure collaborative chemistry — think **Scorsese** and **De Niro**, **Page** and **Plant**, **Montana** and **Rice**... Well, now two of underground hip-hop's most respected artists, **Danger Mouse** and **MF DOOM**, have come together for **DANGERDOOM: The Mouse and the Mask**, an album inspired by **Adult Swim**, Cartoon Network's popular late-night animation strand. **Doom** brings the masked identities and superhero personas while **Mouse** provides murky, ethereal soundscapes that cloud men's minds like **Mandrake**. This is a true meeting of mad minds where each has inspired the other to the finest work of their respective careers.
AVAILABLE OCTOBER 11TH

CD 16.98

THE CONSTANTINES
Tournament of Hearts CD

For the record, Toronto's **Constantines** are Canada,s most underrated band! Following in the footsteps of their close pals **The Weakerthans**, this Hogtown five-piece are slowly crawling out from the shadows of obscurity by touring the globe, strutting their honest-to-goodness rock stuff. Most recently, they wowed **Foo Fighters** fans with a punchy pop set that deftly managed to make a stadium show intimate. **Tournament of Hearts** is a sweeping epic that will be an immediate hit with fans of **Modest Mouse**, **The Replacements** and even good ol, **Hüsker Dü**. Who knows, maybe in another 50 years we will be voting again for a new batch of greatest Canadians — and the **Constantines** will be there.

CD 14.98

THE CLIENTELE
Strange Geometry CD

We were desperate. When **The Clientele** came through town in support of **Spoon**, we sent agents backstage to talk guitarist/vocalist **Alisadair Maclean** into giving us an advance CDR of **Strange Geometry**. Having listened to it for the past two months, we can tell you that it is amazing and a record that takes the core **Clientele** sound — dreamy guitars, blurred surrealistic pop and absinthe-drenched vocals — to a whole new level. Produced by eclectic string arranger **Louis Philippe**, **Strange Geometry** has a **Beatles**-esque bounce, plenty of fuzz guitar accents and a cool elegance rarely found in today,s outsider compositions. If you want something with all the harmonies of **The Shins**, none of the happiness of **A.C. Newman** and even more mystique than **Felt**, join the **Clientele**. **AVAILABLE OCTOBER 11TH**

CD 16.98

WHY?
Elephant Eyelash CD/2LP

Hip-hop has a future. It isn,t going away or slipping further into the mainstream big-box-big-beat stuff that we see daily on the video channels. Beat-music is the closest thing to poetry our generation can understand and with authors like **Yoni Wolf** (**cLOUDDEAD**, **Reaching Quiet**, **Hymie's Basement**) we can once-more witness the def power of word. **Elephant Eyelash** dishes up the real deal: twelve gorgeously rendered tracks of jangly psych-rock, folk-hop and peculiar pop. Whether inhabiting the persona of a lovelorn crooner or warp-mouthed **Dylan**esque poet, self-deprecating shy guy or loudmouthed macho type, **Wolf** wraps unforgettable lyrical imagery around grooves powered by an arsenal of instruments; guitar, turntable, piano, glockenspiel, pedal steel, pots, pans and more.

CD 16.98 2LP 19.98

"LAST NIGHT THIS ALBUM SAVED MY LIFE"

Zulu's distressingly amazing sounds for October

CALLA
Collisions CD/LP

There has never been a better time to be young, into rock and roll and living in Brooklyn, NYC. Right now "the other New York" is producing some of the best rock bands on the planet. The shortlist includes **TV on the Radio**, **Interpol**, **Fiery Furnaces**, **Blood on the Wall** and the **Yeah Yeah Yeahs**. Seriously, where else can you witness such a congregation of talent? That said, good bands get good in the presence of great bands and this year, like all others, will produce a few more breakthrough names. At Zulu, we,ve long loved the way **Calla** use dreamy guitars and moody arrangements to create enigmatic rock antherns and now — with the arrival of their latest edgy release **Collisions** — we can honestly say that they are going to slay the competition. Like their pals **The Double**, Brooklyn's true power trio, **Calla**, have a more focused and arty take on the current **Interpol**-esque underground sound. This album is catchy, strangely charming and worth of many listens. You won't hear it in a car commercial but, hey, we don't make cars.

CD/LP 16.98

GRIS GRIS
For The Season CD 16.98

Witch-doctor **Greg Ashley** and his murk-peddling cohorts have conjured up another wet and oily bag of southern psychedelia. The sounds? Guitars-ringing and chiming like charms and amulets hanging from a long-dead tree on a warm windy night, an organ howling like the wind blowing through the eye-holes of a skull and drums that stir and loosen the earth just enough to make it easier for the waking dead to grip the dank soil and pull themselves up into the blood-red moonlight. Pull the blankets o'er your head and join the chant. Brand new hoodoo!
AVAILABLE OCTOBER 11TH

CD 16.98

WOLF PARADE
Apologies To The Queen Mary CD/LP

There's something about coming of age on an island at the western-most tip of Canada that can create a magnetic pull towards the east. These guys all left Victoria (and their respective island-based bands) several years ago, to chase the ghost of some un-nameable muse. They followed the long, hard trail eastward to Montreal and eventually found comfort in making music with like-minded ex-Victoria types. **Wolf Parade** was born like a wonderful accident from the necessity of making music when surrounded by so many other creative artists. And after several years of toiling in relative obscurity, the **Parade** has finally released a proper album. Led by the perfect fit of two vocalists, **Spencer Krug** and **Dan Boeknер**, these 12 dynamic songs sound like the work of kids on a mission to spread an urgent new kind of gospel.

CD/LP 14.98

BROKEN SOCIAL SCENE
s/t CD

Showing up with a broken nose for a recent gig in New York, Toronto's highly revered indie rock ensemble **BSS** were reminded that there are some real differences between our country and that of our neighbours to the south. Knowing the show must go on, this rag-tag group of friendly rock and rollers didn't disappoint and treated the crowd to an amazing demonstration of gracefully distorted pop compositions and gloriously interwoven vocal harmonies. For this we salute them now: thank you for taking it on the nose, turning the other cheek and showcasing our freedom bliss! You rock. Your new record rocks.
AVAILABLE OCTOBER 11TH

CD 14.98

BLACKALICIOUS
Craft CD

When you think of Bay Area soul and funk, you probably think of the legendary slap'n'tickle of **Sly Stone** or the pioneering R&B shuffle of smooth Shuggie Otis. Well let me tell you, when you think about San Francisco's hip-hop community, you really to be thinking about the positive vibes of beat collective **Blackalicious**. Their third full-length release, Craft soars past the catchy production of 2002's breakthrough **Blazing Arrow**, arriving at an instantly cool sound that pulses with soul! Gift of the Gab and co. have really nailed it with this one. Guests include **GEORGE CLINTON**, **FLOETRY**, **LATEEF THE TRUTH SPEAKER, and PIGEON** JOHN.

CD 16.98

DEERHOOF
Runners Four CD

The first thing you notice about **Runners Four** is the simplicity — it's an unadorned recording of this acclaimed quartet in their Oakland practice room. Without the layers of production heard on **Milk Man** and **Green Cosmos**, you start to understand the mania that follows their live shows: **Deerhoof** are a shockingly good rock combo. They play with a primal abandon and molten group chemistry that has remained untamed since the band's early days. Still, at nearly twice the length of any of their previous albums, **Runners Four** is more complex and challenging than anything they've ever recorded. After a few listens it dawns on you: this is more than rock, this is a wholesale rewrite of the rock'n'roll dictionary; a massive, sweeping totality; the product of a seemingly limitless collective imagination.
AVAILABLE OCTOBER 11TH

CD 16.98

THE FALL
Fall Heads Roll CD/LP

Following the raw-power rock of **Country on the Click**, **Mark E Smith** et al take a compelling bend sinister on their second album for Narnack Records. **Fall Heads Roll** will remind avant-rockists what made The Fall so intriguingly strange and strangely intriguing in the first place. Pile-driving repetition, hair-brained urban surrealism and extremely off-key vocals — they're all here, present and not-quite correct. From the Van Der Graaf Generator-pastiche cover to the chaotic reading of "I Can Hear the Grass Grow", this is **Fallmusick** at its wildest and woolliest — a cavalcade a psyche-punk insanity par excellence.

CD/LP 14.98

The Music of the Moment:

Tangiers- The Family Myth CD
Morcheeba- The Antidote CD
Lotek Hi-fi- Mixed Blessings CD
American Analog Set- Set Free CD/LP
Dirty Three-Cinder CD
Hella- Concentration Face/Homeboy CD
Spoon- Sister Jack CDEP
Circle- Tulikoira CD
Holly Golightly- My First Holly Golightly Album CD
Sunburned Hand of The Man- Complexion LP
Coheed and Cambria- The Second Stage Turbine Blade CD
Black Dice- Broken Ear Record CD/LP
Venetian Snares- Meathole CD/2LP
Sonic Youth- Goo 2CD/4LP
Adult- Gimmie Trouble CD/LP
Tom Verlaine- Warm and Cool CD
Kelley Stoltz- The Sun Comes Through CDEP
Nada Surf- The Weight Is A Gift CD
Broadcast- Tender Buttons CD
Luke Doucet- Broken CD
The Orange Peels- Circling The Sun CD
The Deadly Snakes- Porcella CD
OST- Thumbsucker CD
Casual- Presents Smash Rockwell CD
Celebration- s/t CD
Early Man- Closing In CD/LP

SALE PRICES IN EFFECT UNTIL OCTOBER 31, 2005

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"Feed the starving artist"
New paper works by
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October 1st-31st

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Sun	12:00—6:00